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LECTURES
ON
LANGUAGE AND LINGUISTIC METHOD
IN THE SCHOOL.

London: C. J. CLAY AND SONS,
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,
AVE MARIA LANE.



Cambridge: DEIGHTON, BELL, AND CO.
Leipzig: F. A. BROCKHAUS.

Educational
Teaching
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LECTURES

ON

LANGUAGE AND LINGUISTIC METHOD

IN THE SCHOOL.

DELIVERED IN THE UNIVERSITY OF CAMBRIDGE,
EASTER TERM, 1889.

BY

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UNIVERSITY OF EDINBURGH.

CAMBRIDGE:
AT THE UNIVERSITY PRESS

1890

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355112
20.9.38.

Cambridge:

PRINTED BY C. J. CLAY, M.A. AND SONS,
AT THE UNIVERSITY PRESS.

PREFATORY NOTE.

THESE Lectures were delivered at the request of the Teachers' Training Syndicate of the University of Cambridge, and re-delivered at the College of Preceptors, London.

S. S. L.

UNIVERSITY OF EDINBURGH,
May, 1890.



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LECTURE I.

LANGUAGE THE SUPREME INSTRUMENT OF EDUCATION.

EVERY human being is educated by the experiences of life. At the same time there can be little doubt that no two human beings are precisely alike in respect of their native capacity to receive these experiences and to utilize them for the building up of their characters. The experiences begin very early. The babe at its mother's breast is receiving impressions for good or for evil as certainly as a seed, which has just begun to sprout, is already receiving from the soil those influences which are to make it or mar it as a vigorous plant of its kind. As next the child walks *non aequis passibus* at his mother's side, the whole world of nature is seeking to form him. Earth and sky, the events of his little life, the words and acts, and even the gestures, of those about him are all busy in the work of his education. Unconsciously at first, and thereafter consciously, he is organising into himself the vast and infinite material of impression and feeling. Every human being is undergoing this process of education ; and it is not at all a

question whether he is to be educated or not, but simply *how* and *to what end* he is to be educated.

Neither the unconscious education of environment, nor the conscious education of the school, however, is independent of native predisposition and inheritance. There is much, very much, a much that is almost incalculable, in the instincts and aptitudes of race. It is impossible to compare the Chinese child, the Persian, the Hindoo the Hellenic, the Roman, the British, as we find them in history, and not be convinced of this. Next to the instincts and aptitudes of race in determining our education, is the spirit of the race as expressed in its national religion, in its more or less conscious aims as a political society, in its public life and its national acts, past and contemporary, and in the literary expression of its way of looking at the world. These alone without the help of schools will, under favourable conditions, make a people and a great people; and, whatever may be done of set purpose by schools and teachers, national life in its various forms will always be, as it ought always to be, the dominant factor in the education of the young.

It is through the family that all these educative influences are best conveyed; and no State is in a healthy condition where the family life is not always the most potent, as it is the nearest, of educative influences. But as the pressure of life becomes heavier and social conditions more complex, it becomes necessary to appoint a substitute for the parent, but not on this account to supersede the domestic school. What is the function of the school in view of these facts?

I have said that it is the individual experiences,

and the national life in all its forms as the most potent of those experiences, that chiefly educate, and from this I will draw the conclusion that where schools are instituted, their main purpose is to focus, so to speak, the life of the nation and bring its best elements—its language, religion, ethics, art, literature, history—to bear on the young whom we gather into our public seminaries. This we do, in the hope that, by so doing, we may make sure that the experiences which educate shall not be arbitrary and uncertain, but assured, and wisely ordered to the making of a good citizen. To this end, it is the best in the life of the nation to which they belong that we have to give to the young. All other languages, literatures, histories are to be regarded as merely contributory to the native elements and the fulfilling of national character.

It is always character indeed that we as educators have to keep before us, not knowledge. It is an educational truism that however various a man's knowledge may be, if it does not enter into the texture of his mind, it may as well be on his bookshelves. Knowledge, which is not woven into life and conduct, is so far from being wisdom that it is often an enemy of wisdom and an obstructor of wise counsel.

But there is an universal element as well as a national element in education. As islanders, we more than other nations have this forced upon us. Even setting aside all questions of ideal manhood, we yet must grant that to form the good citizen we must first form the good man. So thought the ancient Athenian; so thought the Roman, whether he spoke through the mouth of Cato, or Cicero, or Quintilian; so assuredly *must* think

the Christian, for he has to seek *first* the Kingdom of God. Hence it is that, when the education of the young is not wholly left to casual influences and custom, we are compelled to ask the questions, What is a good man? and, How shall we form him? The answer to these questions is contained in the science and art of education. Surely, then, this is a subject worth considering by all, necessary to be considered by those who mean to devote their lives to the task of educating.

Both the universal and the particular national elements in education are passed on to the young chiefly by Language. Language is intensely national; it is a reflex of the inner mental habit of a people. It is also through languages that we share the lives of other nations and absorb those elements in which we are ourselves defective. This gives rise to self-criticism, and contributes to the growth of the universal in mind and character as opposed to the national, the parochial, and the individual.

Of the education of man in the universal sense, we may say with the Greeks that our aim is *ἀρετή*, the excellence of the individual after his kind, and that the action of mind in attaining to this excellence is *σωφροσύνη*, if we give it the sense of self-regulation. This self-regulation, which is the wise conduct of life, is dependent on the Will, which, as the dominant characteristic of man, sets in motion (speaking broadly and sinking metaphysical questions) his intelligence and selects his motives. But this intelligence and this will cannot work in the air: materials on which they may exercise their formal activity must be provided,

and it is these which the instincts of our nature and the experiences of life furnish. The school interposes to formulate, enrich, and elevate these experiences, and to supply the principles and aims of life out of which the fabric of motives may be built. The richest mind, however, may be weak in intelligence and will. It is the *power* of discriminating and of rightly reasoning, of separating the right from the wrong, the true from the false, the good from the bad, the wise from the unwise, which must always govern.

Now, if this be so, it may plausibly be maintained that, by exercising the intelligence purely as such—as a system of abstract powers, we shall best fit it for coping with the complex materials of experience; that, by disciplining the powers and mental processes which enter into all knowledge and make it possible, we shall best fit a human being to regulate his life. And why so? Because these powers and processes of mind are universal and not partial in their application. They cover the whole field of possible human knowledge and activity. But we cannot do this; because the exercise of the abstract faculties of man is not possible at all in their purity. They can be exercised only in and through material of some sort. That material no doubt may be the mind itself in its processes; but this kind of abstract exercise is not practicable till the period of adolescence, when the great mass of the population has already escaped from scholastic control. Not the formal and abstract, then, by itself (logic and metaphysics), but these as entering into and constituting some *real* subject, something which has substance in it, must be the instrument of intellectual *discipline*:

and, of all subjects, *that* will necessarily be the most effective which is most universal.

1. The concrete subject which is best suited for training the abstract powers is Language. Here you have mind, in all its formal relations, expressed in a substantial form—as something not purely abstract, but concrete, and capable of being grasped and handled. By the analysis of language, then, you introduce the young intellect to the analysis of its own thinking in its whole range. While engaged in this exercise the abstract powers are so involved in a concrete familiar to all, that the formal discipline is not made obtrusive and distasteful. A boy who is intelligently analysing language is analysing the processes of thought, and is a logician without knowing it. And this is the reason why the study of language has always been regarded as the best preparation for the logician and philosopher. Hence, too, it is the best preparation for the study of all or any of the sciences.

The formal study of language is the study of the abstract; and as abstraction is difficult to the young (and to the old, too, for that matter), it demands an effort such as the “real” or concrete never does, and so gives power. A very young child may receive and enjoy the sentiment of Tennyson’s “May Queen,” or Wordsworth’s “We are Seven,” and yet find the formal analysis of the language to present insuperable difficulties: now it is this formal and abstract exercise in the mere vehicle of expression that we must give, if we are to give power to the mind.

That the discipline yielded by the study of the formal or grammatical in language gives to the mind power and

discrimination to find its intellectual way amid the conflicting experiences and contradictory motives of daily life, all must admit; but few recognise the close connection between this kind of discipline and moral discipline. Now, what is moral discipline? It is the habituating of the will—the dominant fact and function in a human being—to overcome the difficulties of temptation to stray from what is seen and affirmed to be the right path. But it is the same will which I call upon for energizing activity when I present the mind of a boy with the intellectual difficulties of formal studies, and call upon him to overcome these. There are not two wills in a man. The *effort*, then, which all formal studies demand of the young, that they may overcome intellectual difficulties, is not merely intellectual, but moral, in its effects on character. It is an old saying that labour produces ingenuous minds, and, if we translate ingenuous as well-bred, or well-conditioned, we see the truth of the apophthegm.

It may be said with a show of truth that, to attain this great result—intellectual and moral discipline—the language of elementary mathematics, physics, or biology would serve. It would serve, unquestionably, but not so well, because the language of these studies is partial and restricted, whereas the language of which we are speaking—the language of everyday intercourse and of literature—is universal in its sweep, and presents a variety, a delicacy, and subtlety of thinking processes which all the sciences of nature taken together cannot for a moment approach. The language, then, of ordinary human intercourse and of literature is, when pursued as an abstract study—i.e., in its historical

forms and logical relations—the best of all possible disciplines of the intellect; first, because it is the study of the intellect itself, but this in a concrete material which brings it within the capacity of the immature mind of boyhood; and secondly, because of its universal character—because, that is to say, all the processes of mind are presented for analysis, and this in every possible relation of simplicity, complexity, and subtlety.

2. This brings us to the second ground of the claim which language makes for a supreme place in the education of youth. Language presents to us not merely the process of *thinking* made visible, the clothed form of thinking, but it is also itself concrete thought on all that concerns the life of man as an individual, and as a member of society. There is no aspect of human life, no complication of human motive, no ethical relation, no human emotion, no religious aspiration, which language, as medium of intercourse, and as literature, does not convey and, while conveying, illumine.

Accordingly, important as is the formal discipline which the analysis of logical processes gives, as these are embodied in language, still more important are the training and instruction which language, as embodying the substance of thought, yields. It is in and through language that man enters on the inheritance which the past has bequeathed to him. Every word, almost, has a lesson for him. A large proportion of words introduce him for the first time to moral and religious truths, others define his social relations, others, again, contain in their bosom the counsels of perfection. Nay,

there are words which bring into his consciousness not merely one thought, but a whole system of thought. If we wish to train a boy in the true, or the good, or the beautiful, how are we to do it? There is no way but by introducing him to the utterances of the wise and good on those questions, so vital to all, and a right answer to which alone makes humanity worth preserving. Through the perusal of literature alone can man enter into the possession of the hard-won victories of the past, and make himself the fellow and companion of the greatest and noblest of his race—the prophets of all time. The content of literature in its various forms is a moral content, a religious content, and an æsthetic content. It is the substance of mind and the whole of Man.

The substance of mind is, I hold, of more importance in education than discipline in the logical forms by which that substance has been elaborated and expressed. After what has been already said, I shall not be accused of underrating the discipline which the formal or grammatical study of language gives; and yet let me say now that there can be no doubt that it has been allowed to obscure the education that lies in the real study of it. The necessity of acquiring the ancient tongues has led to the exaggerated importance assigned in school—especially in the secondary school—to the pursuit of the formal, *i.e.*, grammar, to the exclusion of the substance of the language, the real as opposed to the formal. Far more effectual in moving and raising the mind than any logical analysis of language can possibly be, is the food, the nutrition of thoughts, which language as literature conveys. What was the Renaissance in

its influence on the School but the substitution of substance for form—the reading of authors instead of grammars, and rhetorics and logics? Through substance (it was felt) you may best reach form and the formal itself; through the formal you can rarely, and only by accident, reach substance.

+ Let me apply this same conception to the moral and religious sphere. It is to be presumed that in educating a boy you wish to make him familiar with great thoughts and to inspire him with a high ethical spirit. If you do not aim at this, then in what sense and for what end do you educate at all? Now it is easy, if only you set about it in the right way, to engage the heart of a child, up to the age of eleven or twelve, on the side of kindness, generosity, self-sacrifice, and to fill him, if not with ideals of greatness and goodness, at least with the feelings or emotions which enter into these ideals. You thus lay a basis in feeling and emotion on which may be built a truly manly character at a later period. Without such a basis you can accomplish nothing ethical, now or at any future time. But when the recipient stage is past and boys begin to assert themselves, they have a tendency to resist, if not to resent, professedly moral and religious teaching. And this chiefly, because it then comes to them or is presented to them in the shape of abstract precept and authoritative dogma. Now, the growing mind of youth is keen after realities, and has no native antagonism to realities merely because they happen to be moral or religious realities. It is the abstract, preceptive, and barren form, and the presumptuous manner in which these are presented that they

detest. How, then, at this age of puberty to present the most vital of all the elements of education is a supremely important problem. It is my conviction that you can only do so through literature, and the New Testament itself should be read simply as literature. The words, the phrases, the ideals, which literature offers so lavishly, unconsciously stir the mind to lofty motives and the true perception of the purpose of life. We must not, of course, commit the fatal blunder of making a didactic lesson out of what is read. We take care that it is understood and illustrated, and then leave it to have its own effect. In short, just as language treated on its *formal or abstract* side introduces a boy to logic without his knowing that it does so, so language on its *real* side introduces him to the ethical life in all its relations without his being aware that it is doing so. He gradually forms his own saws out of many instances.

I will now conclude that language, as formal, is the most effective and universal of all pure *disciplines* possible in the school; and that language, again, as real, is the most effective and universal of all *educators* of the mind of man.

3. But this is not all: for language is the most universal teacher of Art. Far be it from me to attempt to answer the vexed question, What is Art? But this much, in the interests of my argument, I may venture. Art is the beautiful in a concrete form, What again is the beautiful? When we say a thing is beautiful we use a word of complex meaning; no other *one* word can define it. But this at least is a pro-

minent factor in the notion which the word conveys—the beautiful is a feeling of the perfection of a thing after its kind, the ideal of its kind.

In the earlier portion of this discourse I said that we might very well take the Greek *ἀρετή*, excellence (or perfection) of a thing after its kind, as summing up in a single word our aim in the educating of a human being, and our own aim consequently in educating ourselves. No man, in whom the process of thinking has been once started, but has an ideal of life for himself more or less consciously expressed. Whether this ideal is truly the *ἀρετή*, or excellence of Man, it is for the thinkers of the world to say. By the help of these thinkers every nation and every age forms its ideal—the *ἀρετή* for it; and it is to this ideal that we seek, more or less consciously, to train our children.

✠ We cannot say that a man is educated until he is possessed by a conscious ideal of life. So we cannot say that a man is educated until the ordinary precepts and maxims of the understanding, which regulate the conduct of life, have been conceived by him not as mere judgments, but as *ideas*. Now to conceive an ordinary maxim of virtue or any form of goodness, as not merely a judicial maxim, but as an idea, is to conceive it in its purity as the Divine law of our being. A certain infinity and majesty are thereby given to the prosaic and finite maxim; and the idea—be it of benevolence, or of integrity, or of purity, or justice, or holiness, or fortitude, now stands out in his consciousness as at once imperative motive and ideal end of all his daily life. It is only now that he is a spiritual being as opposed to a merely moral being. If then, we can train so as to

give a conscious ideal of life and so as to raise maxim and precept to the potency of divine ideas, we have attained our chief ethical purpose as educators: the discipline of life must do the rest.

The study of Art (whatever else it may be) is the study of the idea in the concrete, and the emotion which the perception of the concrete idea evokes is an emotion similar in kind to that which those spiritual ideas that bear on the conduct of life evoke in us. Far be it from me to argue that you can moralise a man by art, or that there is salvation in æsthetics. But I will say this, that however immoral a man may be, yet if he is alive to the beautiful in nature and art, he must be, though perhaps a beast, yet a more refined, a more delicate, and altogether a more human beast than he would be without æsthetic perceptions. The unquestionably close alliance between the beautiful and the good, as I have endeavoured, without much success, to indicate it, was recognised by the Greeks. All æsthetic training, if not put forward as itself moral and spiritual training, but kept in its due place, is to be recognised as ancillary to the spiritual life; and it may even awaken the spiritual in boys and men who are inaccessible to the less sensuous forms of ideas.

Now, the most universal form of art is to be found in language as literature. Painting has its limits, sculpture has its limits, architecture has its limits; dados and wall-papers will not do much for the soul of man. Literature is the universal medium for the expression of the whole range of man's nature under the impulse of the emotion of the beautiful. Its highest form is poetry. But it may be said that, wherever we

find apt and felicitous expression of mind, whether in prose or poetry, we have so far a work of art to be admired for its beauty. And this, I take it, means that the expression of thought so conveyed not only engages the activity and the assent of our reason, but touches also our emotions—the emotion of the beautiful, the eternal joy in the ideal.

Thus and so far the teaching of literature is a training in ideals; and, whether it moralises or not *directly*, it is a potent indirect force in the formation of spiritual ideals and the pursuit of the spiritual life generally. I shall give an illustration. The brutality, egoism, snobbery of the English schoolboy is part of history—see the records of fagging, &c., and his measure of men and things. Now what I venture to say is this, that even were there no moral or Christian education at all from day to day (and, so far as I can see, there is little *consciously* aimed at in our public schools, except by an individual here and there), yet, a boy who had been enjoying in his master's company, and that of his schoolfellows, a fine creation of Wordsworth or Tennyson, could not possibly leave the room and go and do a mean or nasty thing; or if he did, he could not do it without bringing down on his head the reprobation of his fellows and his own self-condemnation. And this, not because of the substance of the thought alone in Wordsworth or Tennyson, but because of its form, because of the ideal impulse which it gave. *Honestorum turpiumque nullum est consortium*, says Quintilian; and again Plato in the *Republic* says, "The words of truth and beauty are the best garrison of souls whom God loves."

The beautiful in art or language is not only universal in its character, but it is universal in its relations to the human mind as compared with other forms of art. The material used—language—is familiar to all; all can be made, at least, to understand it; and the great majority may be led by a skilful master to *feel* it, and so be æsthetically trained, brought under the influence of art-forms, of the beautiful in the concrete—of ideals.

Enough has been said to show that, whether we regard the discipline of intellect, the substance of morality and wisdom, or the growth of the distinctively spiritual life, language as a formal or logical study, as a real study, and as a literary or art study, is, and must always be, the supreme subject in the education of a human being, the centre round which all other educational agencies ought to range themselves in due subordination.

In conclusion, when I say that language is the supreme subject in all education, I mean the vernacular language. It is not, however, my intention here to advocate English as a subject of school instruction, although I am well aware that Ben Jonson, Mulcaster and Brinsley have been crying aloud in vain for three centuries. I must here assume that the good example of some schools is universal. But this one argument let me press. Mind grows only in so far as it finds expression for itself; it cannot find it through a foreign tongue. It is round the language learned at the mother's knee that the whole life of feeling, emotion, thought, gathers. If it were possible for a child or boy to live in two languages at once equally well, so

much the worse. His intellectual and spiritual growth would not thereby be doubled but halved. Unity of mind and of character would have great difficulty in asserting itself in such circumstances. Language, remember, is at best only symbolic of a world of consciousness, and every word almost is rich in unexpressed associations of life-experience, which give it its full value for the life of mind. Subtleties, and delicacies, and refinements of feeling and perception are only indicated by words. The rest lies deep in our conscious or half-conscious life, and is the source of the tone and colour of language, and of its wide-reaching relations with all that is not itself and yet is itself. Words accordingly, must be steeped in life to be living, and as we have not two lives but only one, so we can have only one language. To this mother-tongue, then, all other languages we acquire are merely subsidiary; and, not to speak here of the introduction these languages give us to other literatures, their chief value in the education of youth is that they help to bring into relief for us the character of our own language as a logical medium of thinking, or help us to understand it as thought, or to feel it as literary art. It is the same with the educative influence of the lives of other nations, such as the Greeks and Romans: these are not to be substitutes for our own national life nor yet are they to be simply annexed as alien possessions: they do their work as deepening, broadening, raising the specific national life. If they do not do this, they are better left alone.

LECTURE II.

LANGUAGE AS SUBSTANCE OF THOUGHT.—THE DISTINCTION BETWEEN DISCIPLINE AND TRAIN- ING.—METHOD.

IN my first Lecture I have pointed out the threefold claim of language to a supreme place in education: first, as a formal or abstract study, that is to say, as a logical and historical analysis; secondly, as a real study conveying the substance of thought; and, thirdly, as literature in which are presented to us the forms of the ideal in Art.

These three aspects of language will now be looked at more closely; and first I shall treat of Language as a Real Study, as conveying the substance of thought; but before doing so, it is necessary to make a few preliminary remarks.

I have said that formal study disciplines the intelligence more than the study of the real. Why is it that the study of the formal specially disciplines? For two reasons: first, because the spontaneous effort demanded of the pupil is greater than in other kinds of work; and, secondly, because the formal is only another name for the abstract, and as the abstract is removed

to a certain distance, so to speak, from the substance or matter from which it is abstracted, it follows that dealing with the abstract is a purer exercise of the intellectual processes, simply as such, than occupation with the concrete or real possibly can be. Exercise in the abstract thus tends to give power to our intellectual processes—a power which, inasmuch as these processes are always the same, is of universal application. The exercise approaches in its character the exercise of mind on mind. For example, in mathematics, instruction in practical mensuration doubtless trains and disciplines the mind, but the abstract study of geometry, just because it is formal or abstract, disciplines the mind more effectually.

The formal study of language I shall henceforth, for shortness, call by the traditionary name, Grammar. It stands, as we have seen, midway between language as a real subject, conveying substance of thought, and Logic. It is thus logic in its concrete form, and it is language in its abstract form. As such it disciplines; and where there is discipline, there is necessarily also *training*, of the intelligence.

The question now arises—and it is of great significance in education—Can I not *train* the intelligence without disciplining it? Is there any distinction between training and discipline which can justify us in saying that we can train without disciplining? I think there is, and the question is so important in its general educational bearings, as well as its linguistic, that the true distinction between these words, which are almost always used as equivalent, merits our attention.

Language studied as the substance of thought is *food* for the mind; but it is so only in so far as it is comprehended. Now, this act of comprehension carries the intelligence through a mental process. This process is necessarily the grammatical and logical process in the concrete, for language is the reflex not merely of thought but of the thinking process. But there are various stages of comprehension, rising from the vague and indefinite feeling that something or other has been said, to the partial and fragmentary understanding of what has been said (and this stage again has many degrees), and thereafter, to the final grasping of the thought in all its particularity and fulness. When a piece of language is so grasped that the thought it conveys is reduced, in the mind of the reader, to that order and relative subordination of parts which it had when it first took complete shape in words, he has manifestly carried his mind through the mental processes which originally produced the thought and its word-vestment. Now, to the extent to which any mind is carried through such processes of thinking, it is being *trained* as well as fed. This is training: let us now re-state by way of contrast the nature of discipline.

It is only in so far as we look at the *relations* of the word-vestment apart from the concrete substance that we deal with the formal in thought and language—the abstract—the logical and grammatical. It is this occupation of the mind with form which, as I have tried to show, gives *discipline* to the intelligence as distinct from *training* (though it necessarily also comprehends training).

The fixing of the mind on the formal or abstract, on

thinking deprived of the support of the concrete, is a difficult exercise of mind, and rightly not attempted till boys have left school. It is formal logic. The fixing of mind on the generalised character of words and their inter-relations in a sentence is also a difficult exercise; but this, which is grammar and grammatical analysis, is not beyond the reach of the schoolboy, because his mind is supported by the symbols which we call words, and these are presented to his senses. It is by such exercises that we give what is to be distinctively called discipline. We thus strengthen reason for all particular exercises of whatsoever kind. For the subject-matter of formal exercises is not necessarily this or that *particular* thought or reasoned statement, but thinking, and reasoning, and the conditions of rational expression through words, simply as such. Formal exercises are thus universal in their relations and extend the range of mental power simply as power, and, while extending, also intensify, the power.

The distinction between training and discipline is, I hope, made clear. I would wish to press on your attention next, that training has constantly been assumed to be identical with discipline. It certainly is contained in discipline; but I would point out that it *also* lies outside it, as is apparent from what I have said. To the neglect of the distinction which I have drawn between these two educational notions is due the corresponding neglect of a whole side of education. Had schoolmasters seen that mental training can be given by the study of language as the concrete embodiment of thought, and that accordingly you could give food to the mind, while, *at the same time*, securing the

training of it, school would have been a pleasanter place for boys, and the results of school work, both intellectual and moral, would have been much more satisfactory than they have been.

For, it is manifest that when a schoolmaster realises that he can truly *train* the mind by getting it merely to understand literature, he will be the more ready to believe in the real or substance of language as educative than if he regards reading as giving merely the substance of thought. He will then see that the organism of words which constitute sentences has not to be studied with his pupils as an organism in order to secure training. It is enough that they be studied for what they convey. And in this there will be a great gain for his pupils. The most real of all "things" are the thoughts of man. Food is what the hungry want, drink is what the thirsty want, and all human beings hunger and thirst more or less. One true thought, take it whence you will, once fairly rooted in the mind of a boy, will do more for him whether he is to be a shoemaker or statesman, than grammar or the calculus or the syllogism will do. So subtle are the secret relations of the material of feeling and the suggestions of experience which are always flowing into our consciousness, that one such rooted thought quickly finds some worthy mate, and is the father of a whole tribe. Nay, even a partial thought which fails to sustain itself, but dies where it took root, is not wholly lost; it enriches the soil and stimulates future productivity. Mind is not the machinery of thinking only, but it is a complex of substantial thought, and you nourish thought in the young only by thought.

Let us conclude, then, that by the study of language as a concrete study, as substance, as reality, we both feed and train the mind; we enrich the blood of mind, so to speak, and we teach it its courses.

Now, it will be apparent that, if I had to choose between the formal or grammatical, and the real or substance of language in educating youth, I should unquestionably prefer the latter, and leave grammar out altogether. For more than two thousand years the formal has in all subjects been too much with us. Definition, precept, dogma can be easily set down in propositions, and prescribed for a boy's learning. The work is memory work. The progress of the pupil thus seems to be something measurable in respect of quantity, and the master's task is easy; whereas, as a matter of fact, the true process of education is a matter of quality, and is not measurable.

You will not conclude from this that I am disposed to set aside the formal in language—grammar. I have shown its bearing on the discipline and strengthening of the mind in all its relations, including the conduct of life. But it is quite consistent with this to hold that in the education of a boy or girl, language is to be regarded mainly as a concrete study, and that, as the medium of all thought, it is to be assigned a much more dominant place in the school than has hitherto been usual.

What is the actual state of things? The technical arts of reading and spelling being acquired with more or less success, the teacher's work is thereafter largely restricted by himself to the formal or grammatical. You certainly discipline the mind in this way, but, most

assuredly, you cannot so best educate it. The growth of mind and the growth of language in the mind go together. There has to be organized in the boy the language of his inner life, so that the language may grow with the life and the life may grow with the language. Now, this great object can only be attained by the pupil's reading and re-reading, and comprehending the thoughts of others as expressed in fitting words, and by his expressing his own observations and thoughts—native or borrowed—in fitting words. Both those intellectual occupations must be carried on together.

METHOD APPLIED TO LANGUAGE.

Let us now consider Method with reference to Language. I. Language as substance of thought. II. Language as form of thought, or grammar. III. Language as art; or literature.

I. *Method applied to Language as Substance.*

Let us take for consideration the different stages of language-teaching as these are fairly enough indicated by the external division of school-work—the Infant (to the age of 7), the Lower and Upper Primary, and the Secondary.

(a) *Infant Stage of Language Teaching in Relation to Thought.*

In the child up to the eighth year the range of language is very small; he probably confines himself to not more than 150 words. Our business as educators

is to give to these words definite and clear significations, and to help the child in adding to his stock. For in adding to his stock of understood words we add to his stock of understood things, and, consequently, to his material for thought and the growth of mind.

In doing this we must follow the method which nature is itself pursuing:—the pupil is daily and almost unconsciously adding to his store in conversing with others and in hearing the names of the common objects which pass daily and hourly before his eyes. The infant teacher, then, will not only respect—taking care that they are clarified, so to speak, and used in a determinate sense—the store of vocables already acquired, but will add to the stock in seven ways and so promote the parallel mental growth.

1. By conversing with the class on any subject suggested by the incidents of the day or of the classroom in such language as, while it may be in advance slightly of that which the children themselves use, is yet within their comprehension if they make a slight effort.

2. By telling them simple stories and narrating or reading fairy tales. Some educationalists have objected to fairy stories for children because of their fictitious character. It suffices here merely to point out that the imagination of little children is very active in the sphere of the possible and impossible, that this normal activity of the imagination contributes largely to the growth, culture, and enrichment of mind, and that it has to be taken advantage of by the educator who respects law wherever he finds it. Where would Homer and Sophocles have been had they not imbibed mythological

lore with their mother's milk? Even the genius of Shakespeare would have perished in the thirsty desert of a childhood of bare facts. I would further say, in passing, that what applies to children applies *a fortiori* to the adult; and that fiction, the drama, and art ought, in consistency, to be excluded from all life by those who would deny the unreal to children. It might also be shown, were this the place to do so, that in the active imaginations of children and their appreciation of fairy stories, we see at work, in a rudimentary way, the capacity for art and religion.

3. By means—and this, at the earliest stage, chiefly—of object-lessons. Here words are learnt in close connection with the sensible things they denote.

4. By means of the reading-lessons and examination on them, or rather conversation about them. You will see the importance of the kind of reading-books which should at this early period be preferred. They must contain all the ordinary words of child-life; they ought also to contain a gradual and graduated extension of the child's vocabulary; and give expression and shape to his infant thoughts and growing conceptions of the world and man.

5. By means of verses—*e.g.*, nursery rhymes first, and thereafter verses regarding incidents of child-life and descriptive of simple, moral and religious story. These should be learnt by heart for repetition and singing.

6. By calling on the children to give an account in their own words of lessons they have read or stories that have been told to them.

7. By means of writing in the later stage. The

writing of words, and simple sentences consisting of a few words, does much to lay the foundation of accurate expression—even though such exercises be only transcriptions from the book or blackboard.

(b) *Primary and Upper Primary School Stage.*

(7 or 8 to 14.)

When the pupil has left the infant-stage behind him, that is to say, when he has got his second teeth, and can take a firmer bite of the outer world (so to speak), and his fingers a firmer hold of all that comes within reach of his sense-tentacles, his instruction in language, as the highway to thought, as the gateway of the humanities, is, so far as the school is concerned, generally regulated by the reading-books used. These language lessons constitute for the boy (except among the wealthier classes) his whole literary curriculum. How important it is then, that they should be so constructed as to fulfil the requirements of a literary course. By means of a good collection of prose and poetry we extend the range of thought and language. This is not to be done by reading one book devoted to one subject. Accordingly, collections of good pieces are to be preferred.

The question of method at this stage resolves itself very much into this—How shall we best use the reading-lesson as a lesson in language, and through language in the humanities? Here, more than anywhere else, the cultivation, the knowledge, the sympathy, the imagination, the educative skill of a teacher reveal themselves. The reading-lesson is the common ground on which the true mind of master and pupil meet.

I take it for granted that object-lessons, including

nature-lessons, are always going on, and that, by means of these, the words of the pupils are gradually increasing in number, and in exactness of application. But this is a small matter compared with the training in language as the vehicle of that which is not given to us through the senses, but is the human spirit at work on the things of sense and the facts of human life and conduct.

We must here bear in mind that every pupil has, as yet, technical difficulties to encounter in reading the lesson prescribed. The lesson is, in fact, not merely a lesson of thought, or feeling, or imagination to him, but also a lesson in the deciphering of words, and in intelligent utterance.

The lesson (we shall say) is on "Courage," or "Truthfulness," presumably well written as regards form, and illustrated by examples.

To begin with:—What is the subject before me as a subject of instruction and education? Manifestly the lesson, as a whole, that is to say, the thought, the moral teaching of the lesson in its totality. And next, what are the units of the lesson on which I must base my detailed examination? Not the individual words, but the sentences.

Accordingly, we should proceed thus:—

1. On giving out the lesson, we should tell the subject of it; we should try to bring the children's minds *en rapport* with the subject by conversing with them briefly about it; all in a very informal and easy-going style. This we do in order that we may bring what the pupils *already* know to bear on the fresh thought or information which they are about to receive. Thereby the unknown lesson grows out of the known, and is an

organic, and not a mere mechanical, extension of the thought of the pupil. "This, now," we say, "is what the lesson you are going to prepare speaks about, and you have now to go and make out the sentences, and find what the writer has to say about the subject, and how he says it."

2. We then see whether there are in the lesson any words wholly new, and to these we direct the attention of the class by means of the blackboard, and give their meanings.

The pupils are then expected to prepare the lesson for the following day.

A purely *narrative* lesson is easily disposed of. We do not need in such a case to follow the above mode of procedure, unless there be some special point, moral or other, which the writer desires to bring into prominence. To this we should cursorily allude, and that would suffice: but we ought not to speak of it in such a way as to deprive the lesson of its novelty or its surprises.

3. On the following day the lesson is read with due regard to the rules of reading, and the master then proceeds to examine on the *general* scope and import of the lesson *as a whole*. What is it all about? What does it mean to tell us or to teach us? This is the totality of the reality before him, just as, *e.g.*, the *whole* apple is the totality of the object in an object-lesson on the apple. This process the teacher goes through with the books (including above all his own book) shut.

The idea (pray, mark!) at the bottom of the examination on the lesson as a whole, is, that it is a quiet and rational conversation between an instructed mind and less instructed minds. And this idea must run

through all examinations on the *whole* of a lesson, from the infant school up to the age of 17. When this is lost sight of, the art of examination is lost. Think of a man doing this sort of thing with a cane in his hand or with the airs of a don or a beadle!

4. The next step is to take the units of language (which I have said are the sentences) in their order *with the book open*; just as in an object-lesson I give the total object to perception first, and thereafter proceed to look at the units which make up the total object—which units are qualities, so now I take the sentences as parts of the whole. Each sentence is read again, and, after being read, the master asks such questions as will bring into view its various parts and relations, as well as the significance of the individual words. This is the preliminary stage of what, as an abstract study, we know as analysis, *i.e.*, it is an analysis in relation to the synthetic or concrete, which must always precede the abstract and formal if the latter is to be intelligent.

5. The lesson should now again be viewed *as a whole*, having a beginning, a middle, and an end; and the children should be asked to give an account of it in their own words. One or two of the more fluent attempting this, the rest will be too happy to lie in wait for omissions and errors, with a view to supply and correct them. In this way, the lesson, whether it be descriptive, narrative, or didactic, will be reproduced by the combined efforts of the class. The master will then read the lesson to the pupils himself, as it ought to be read, they having their books shut.

6. He may now and further, at this stage (and

with the books shut), enter on the familiar and colloquial illustration and extension of the subject of the lesson, in more or less detail, according to the time at his disposal. He will call on the pupils for voluntary contributions to the subject, in the form of facts drawn from their own experience or for thoughtful suggestions. Thus is the lesson "turned to use" by being made productive of many deductive or collateral lessons. It is at this stage that the practical application of the lesson, if it be a moral one, comes in. Do not dwell too emphatically on this, however, as if children were so constituted that they naturally resented moral and spiritual ideas. Take for granted that they are children of God.

It may not be possible ever to do all that is suggested above, for want of time; but I have stated in detail what should be aimed at, if we are to do for a complex literary lesson what is done for a complex object of sense, when we give an object-lesson.

So much for the lesson as a whole, and in its individual sentences; but addressing, as I do, those who mean to be teachers, I would go now more into detail with the fourth step in the examination process—that in which we deal with sentences. By so doing I shall make clear what is meant by the teaching of words in relation to thought. I shall here presume that the boy is at the end of the primary stage, that is to say about 14 years of age.

Take the following passage as illustrating how much training as well as instruction, which is the *building up* of knowledge in the mind, may be extracted from a few lines, bearing in mind that the questions and answers

are merely the skeleton of a prolonged conversation. (The book is, of course, open.)

“Every student who enters on a scientific pursuit, especially if at a somewhat advanced period of life, will find not only that he has much to learn, but much also to unlearn. Familiar objects and events are far from presenting themselves to our senses in that aspect, and with those connections, under which science requires them to be viewed, and which constitute their rational explanation.”

Q. What kind of student is referred to here ?

A. The student who enters on a scientific pursuit.

Q. What is said of such a student ?

A. That he has much to learn.

Q. Is anything else said of him ?

A. That he has much to unlearn.

Q. The author says that every student of a science has much to learn and unlearn ; but he says that this is more particularly true of a certain class of students ; what class ?

A. Those who begin at an advanced period of life.

Q. What is meant by the word “student” ?

A. One who studies.

Q. And what do you mean by studying any subject ?

A. Reading about it, and thinking about it.

Q. The student referred to is, you have told me, the student “who enters on a scientific pursuit”—pursuit here means subject : what is meant by a *scientific* “pursuit or subject” ?

A. A subject carefully arranged, so as to show its facts, causes, and reasons*.

Q. This explanation is difficult for you to understand ; you will best explain it by an example.

A. Astronomy, Geology, etc., are “scientific subjects” or sciences ; that is to say, the real facts about the stars (not merely what seem to be the facts at first sight), arranged so as to show their connections and causes, constitute the science of the stars, or Astronomy (and so of Geology*).

* Of course an answer of this sort is worked out by the help of the master, and must be the result of many leading questions.

Q. Can any of you now, looking carefully at the sentence, shut the book, and give me the substance of it in your own words?

A. A person beginning to study a science will find that he has much to learn as well as to unlearn, and this all the more if he is grown up before he begins.

Teacher. We shall now take the second sentence.

(*The teacher here reads it slowly, while the pupils follow with the eye.*)

Q. What is here said about "familiar objects and events"?

A. That they are far from presenting themselves, etc.

Q. What things are "far from presenting themselves," etc.?

A. "Familiar objects and events."

Q. In the science of Astronomy, for example, what would the "familiar objects and events" be?

A. The heavenly bodies and their motions.

Q. Which are the *objects*, and which the *events*?

A. The bodies are the *objects*, and their motions are the *events*.

Q. Now the author says that these objects and events are "far from presenting themselves in a certain aspect and connection:" What do you mean by "aspect"?

A. Appearance.

Q. What by "connection"?

A. Their union with each other, or other things, or their relation to these things.

Q. What kind of appearance and connections do they fail to present themselves to our senses in?

A. The appearance and connections under which science requires them to be viewed.

Q. Does the author say anything else about that "appearance" and "connection"?

A. Yes. He says that they constitute their rational explanation.

Q. What "constitutes the rational explanation" of *what*?

A. A certain aspect and certain connections of objects and events constitute the rational explanation of these objects and events*.

* An answer of this sort is worked out by the help of the master and must be the result of many leading questions.

Q. Can we accurately say that an aspect or appearance and certain connections constitute an explanation of anything?

A. No. What is meant is that the presentation of them to the mind in a certain light, and with certain connections, "constitutes their rational explanation."

Q. What is meant by "constitute their rational explanation"?

A. That the kind of presentation referred to is such an explanation as satisfies the reason of a man.

Q. Now, can any of you, looking carefully at this sentence, shut your book and give me the substance of it in your own words?

A. The author says, that "things to which we are accustomed, are not always seen in such a way as science requires them to be looked at, and that the way of looking which science requires gives us an explanation of these things which satisfies our minds."

Teacher. Now, take your slates and go to your seats. Your composition lesson to-day will be putting these two sentences in your own words. In doing this you may make as many sentences of them as you please.

I select the above sentence from Herschell, because it is representative of the kind of prose reading suited to the age of 14 or 15—the transition from the upper primary to the secondary stage of education.

(c) *Secondary School Stage.*

Of this Secondary stage all that can be said is, that you go on as you have begun, taking care, when perusing an essay or treatise, to exercise the boys in the analysis of its reasoning as a whole, so as to reach the principles on which the argument ultimately rests. With this one remark I may dismiss the subject of Language in the Secondary School: and I do so all the

more readily that it falls again to be considered under the head of Language as Literature.

An important distinction has been made, in the beginning of this Lecture, between intellectual training and discipline—a *vital* distinction in its practical bearings on the growth of the child as a moral being (if this were the place to speak of that) as well as an intellectual being. It is now sufficiently clear that we cannot carry a boy through such a passage as that from which I have quoted a sentence, without giving him intellectual *training*, as well as substance of instruction. He is led to accompany the writer step by step, in his thought, and so, without being aware of it, he is being exercised in the processes of thought, by identifying his own thought-activity with that of another and more mature mind. If there is intellectual training (as distinct from discipline) to be got anywhere, it is surely to be got here.

We often hear of the value of translation from a foreign tongue into our own. Such exercises as I have sketched are translations—translations, moreover, in which the finding of equivalent terms by the help of dictionaries will be of little use without a close study of the thought of the writer.

LECTURE III.

LANGUAGE AS SUBSTANCE OF INSTRUCTION.— METHOD CONTINUED.

I TRUST it will now be granted to me that in teaching language as a concrete or real subject we truly *train* the mind, although we cannot be said, in any strict sense, to discipline it: Logos means Reason as well as Word. The right method of effecting this training in language with a view to the growth of the individual life and thought, through the comprehending of the thought of others, has also been briefly put before you. The question of method, however, as applied to instruction in the *substance* of language, is far from being exhausted. Numerous subsidiary processes may be thought of by the teacher, and some of these I shall now advert to.

1. *Word-building*.—The great majority of the words in use are not English, but Latin. The composition of the English Language is one of the causes of its value as an educative instrument, as it is of its power of delicate and various expression. Mere custom

will, of course, give a knowledge of the signification of these foreign words, especially of those which have become thoroughly domesticated. But even with these, and still more with all the others, a thorough acquaintance can be gained only by a conscious analysis of their elements. The mere statement of the root helps very little. The word "element," for example, has just been used by me; but I get little light as to its signification by being told that its root is *elementum*. Better tell me the meaning in English at once, and then give me *elemental*, *elementary* as derivatives. It is clear that if we are to give boys effectually the derivatives of any simple word, we must introduce them to the prefixes and affixes, and exercise them in the precise force of these. This is far more important, and (like everything that is important in education) far more interesting, than the Latin origin of the word, which in itself, and by itself, is often barren of all intellectual nourishment, except, of course, when it is part of a Latin lesson.

With those words, however, which are fruitful and have a progeny, the root is most instructive. To confine ourselves to words used by myself here within the compass of a few lines, let us take "signification." It unquestionably is of great value in the acquisition of the language to know the root, "signum," a sign, and, having understood this, to build on this foundation signal, signify, signification, significant, significance, design, designation, &c., resign, resignation, &c., consign, and so forth. All these words are then bound together by a common root-idea, and are thus better remembered, and ever after more correctly used; and

let us never forget that the correct use of a word is the correct perception of a thing. So, "constitution": here we have *stare*, to stand, and out of it we have a numerous progeny. Can any one doubt the value of this kind of exercise? Is it not, indeed, indispensable, if we are to take possession of our native tongue—the sole vehicle of expressing our own thoughts, and understanding the thoughts of others? Let it be carefully noted that this kind of instruction is not to be given from text-books and in the form of lessons, but must arise casually out of the daily reading, the pupils having note-books in which they enter all that is of value. Interest disappears the moment you leave the page before you and try to give a formal and didactic character to word-teaching, apart from the living use of language. The teaching, moreover, is in that case easily forgotten, because of its being divorced from its natural associations. So much for the architecture of words.

It may be objected that, while prefixes and affixes substantially retain their meanings wherever used, English words derived from the Latin, especially when they have come to us not directly, but through the French, frequently lose their primary meaning. But the fact that this is so, or that the primary meaning has acquired connotations in the course of daily use, gives them an additional claim on our attention, and additional importance as a mental training. The words we acquire by scientific study are like the words we acquire through an object-lesson, as meagre as they are simple. White is white, horse is horse, and there is an end of it. But the words which carry down

through the ages the thought of man, and not merely his fact-observation, are complex in their nature, subtle in their relations to each other, full of imagination, rich in history. They are the *mind* of man in an objective form—nature itself speaking in all its richness and not in scientific formulae; and were we to substitute for them the boasted exactness of scientific terms we should destroy our inheritance. Mankind would have to begin over again: there would be nothing left but the “prairie value” of our opulent estate.

Synonyms also, for advanced classes, and ambiguous terms, as in the appendix to Whately’s “Logic,” fall under this section of method.

2. *History of Words*.—These remarks naturally introduce us to our second subsidiary expedient under the head of method—the *history* of words. This is a most stimulating study for the young, especially in the secondary school stage. It is itself a kind of historical education, and calls forth and cultivates the imagination in a variety of ways.

The history of words is well handled by Archbishop Trench in his well-known book (whether he is always accurate or not is beside the present question). The moral and intellectual benefit to be derived from this kind of teaching is too obvious to require more than mention. Take for example “idiot,” which means originally only a “private person”; then a man either careless of public duties or incompetent to exercise them; hence a man uneducated and with undeveloped intelligence; finally, an “idiot,” in the present sense of the word. Much significant instruction, surely, for the young citizen here.

So also many lessons—lessons full of moral substance—may be drawn by the intelligent teacher from such words as “simple,” “silly,” “virtue,” “honour,” and so forth. These and numerous other words illustrate the history that is in all words, save those that record a mere sense fact. And yet we are told to teach “things,” that is to say, realities of sense and not words in educating the young, and that words are barren! Why, it is through words first of all, as *vehicles* of things—things of the mind—that we learn all that is worth learning. Wendell Holmes well says, “By words we share the common consciousness of the race which has shaped itself in these symbols.” Again, “Every word we speak is the medal of a dead thought or feeling struck in the die of some human experience”¹.

In further enforcing this teaching of word-history I cannot do better than introduce Archbishop Trench to plead for it. After speaking of “tribulation” as derived primarily from *tero*, to rub, from which came *tribulum*, a threshing-sledge (which was a wooden platform studded with iron teeth underneath), hence *tribulare*, to crush and oppress, he says:—

“This word some Latin writer of the Christian Church appropriated for the setting forth of a higher truth; and sorrow, distress, and adversity being the appointed means for the separating in men of whatever in them was light, trivial, and poor from the solid and the true, their chaff from their wheat, he therefore called these sorrows and trials ‘tribulations,’ threshings, that is, of the inner spiritual man, without which there could be no fitting him for the heavenly garner. Now, in proof of my assertion that a single word is often a concentrated poem,

¹ *Elsie Venner*, Chap. xxviii.

a little grain of pure gold capable of being beaten out into a broad extent of gold-leaf, I will quote, in reference to this very word 'tribulation,' a graceful composition by George Wither, a prolific versifier, and occasionally a poet, of the seventeenth century. You will at once perceive that it is all wrapped up in this word, being from first to last only the explicit unfolding of the image and thought which this word has implicitly given; it is as follows:—

“‘Till from the straw the flail the corn doth beat,
 Until the chaff be purged from the wheat,
 Yea, till the mill the grains in pieces tear,
 The richness of the flour will scarce appear.
 So, till men's persons great afflictions touch,
 If worth be found, their worth is not so much,
 Because, like wheat in straw, they have not yet
 That value which in threshing they may get.
 For till the bruising flails of God's corrections
 Have threshed out of us our vain affections;
 Till those corruptions which do misbecome us
 Are by Thy sacred Spirit winnowed from us;
 Until from us the straw of worldly treasures,
 Till all the dusty chaff of empty pleasures,
 Yea, till His flail upon us He doth lay
 To thresh the husk of this our flesh away,
 And leave the soul uncovered; nay, yet more,
 Till God shall make our very spirit poor,
 We shall not up to highest wealth aspire;
 But *then* we shall: and that is my desire.’”

I may here aptly interpose the pregnant remark of Emerson—“Words are fossil poetry.”

“Great will be our gains—our pupil's gain and ours,” the Archbishop goes on to say, p. 42, “for teacher and taught will for the most part enrich themselves together—if, having these treasures of wisdom and knowledge lying round about us, so far more precious than mines of Californian gold, we determine that we shall make what portion of them we can our own, that

we shall ask the words which we use to give an account of themselves, to say whence they are and whither they tend. Then shall we often rub off the dust and rust from what seemed to us but a common token, which, as such, we had taken and given a thousand times; but which now we shall perceive to be a precious coin bearing the image and superscription of the great King; then shall we often stand in surprise, and in something of shame, while we behold the great spiritual realities which underlie our common speech, the marvellous truths which we have been witnessing *for* in our words; but, it may be, witnessing *against* in our lives. And as you will not find (for so I venture to promise) that this study of words will be a dull one when you undertake it yourselves, as little need you fear that it will prove dull and unattractive when you seek to make your own gains herein gains also of those who may be hereafter committed to your charge. Only try your pupils, and mark the kindling of the eye, the lighting up of the countenance, the revival of the flagging attention with which the humblest lecture upon words, and upon the words especially which they are daily using, which are familiar to them at their play or at their church, will be welcomed by them. There is a sense of reality about children which makes them rejoice to discover that there is also a reality about words; that they are not merely arbitrary signs, but living powers; . . . not innumerable disconnected atoms, but growing out of roots, clustering in families; connecting and intertwining themselves with all that men have been thinking and doing and feeling from the beginning of the world till now.

"And it is of course our English tongue out of which mainly we should seek to draw some of the hid treasures which it contains, from which we should endeavour to remove the veil which custom and familiarity have thrown over it. We cannot employ ourselves better. There is nothing that will more help than will this to form an English heart in ourselves and in others."

3. *Sentences and Paragraphs.*—I have already shown in the examination on a sentence from Herschell

how we should proceed in order to secure full comprehension of a passage by the pupil, but I introduce the subject here again for the purpose of saying that, as boys grow in years, much more may be aimed at and accomplished than I have yet suggested. If you wish to see what this "more" is, I refer you to Locke's *Conduct of the Human Understanding* — a book too seldom read by teachers and others. And I shall here hold it as read, and so save space and time.

4. *Paraphrasing.*—To facilitate the full comprehension of difficult sentences and paragraphs, the exercise of paraphrasing came into general use in this country about twenty-five years ago. Paraphrasing consists in the turning into commonplace language, which "any fellow may understand," the verses of a poet, or the succinct prose of Bacon and Browne. A more detestable exercise I do not know. It is an impious and unholy use of pen and ink. One would, of course, submit to it as an unhappy necessity were there no other way of showing that we understand an author. But this is very far from being the case. To paraphrase Milton or Shakespeare is to turn the good into the inferior or bad, and to degrade literature. Moreover it is false. For the youth who has done it imagines that his bald sentences give all that is to be found in the original passage of Milton or Bacon. If this were so, then there would, alas! be no such thing as literature, no such thing as Art in language. When all is done, you have no longer got Bacon or Milton, but only your much lesser self. This exercise is based on a misunderstanding of the whole situation. Teachers

were vaguely groping for some means of assuring themselves that their pupils really saw their way through the organism of a piece of poetry—terse, elliptical, and frequently inverted in the *ordo verborum*. But this object can quite well be attained by a process which might be called “Resolution,” or, to please those fond of big words, Dialysis. It simply consists in the writing out of the piece of poetry in grammatical prose order, supplying words understood, but *always preserving the language of the poet*. This prevents a boy from contenting himself with that vague knowledge which is not knowledge at all, but mere impression supported by dim disconnected images, or, it may be, by the mere musical sounds or rhythm of language. It compels him to be exact, and may, perchance, startle him for the first time into the perception that poets, after all, talk plain sense, and thus awaken his critical faculties.

5. *Reading and Elocution*.—To read well is difficult. It is a rare accomplishment: nowhere more rare than among teachers of elocution.

The secret of good reading lies in the practice (*a*) of *distinct articulation* (even a little exaggerated in the case of very young children), (*b*) of *deliberateness*, (*c*) in the full comprehension of the sentence read. These three conditions secure reading that is intelligent, and intelligible. (*d*) *Emphasis* comes next—the emphasizing of words in clauses, so as to bring out their relative importance. (*e*) Further I would direct the teacher’s attention to what I should call *Phrasing*: that is to say the regulating of the rapidity and intonation of subordi-

nate clauses so as to bring into view their subordinate character.

All this is quite teachable and attainable in the lower-primary stage, and may be much improved in the upper-primary. But more than this we cannot expect (save where there is a genius for reading), and we ought not to try to get more. If we call upon children to add to intelligibility and emphasis and phrasing, the emotional and imaginative as dramatic elements, we at best secure a wooden imitation of somebody or other—a falsetto elocution. Nothing can be more hurtful or more offensive. The teacher, however, may so read the passage to them as to bring out its full emotional meaning, *if he can*.

After the age of puberty, that is to say, in the secondary school stage, we may begin to aim at really good reading. We shall finally attain our aim only when there is a combination of physiological, intellectual, and emotional conditions, which, though not so rare as the conditions of good singing, is in truth a gift of nature. We may approximate to it in a good many cases, however. To begin with, it is based on imitation, and yet it is not to be got by the mere imitator. There is always a certain originality in it which your elocution master never respects, but which has to be respected if we are not to call forth mere slavish imitation of a model. This makes reading artificial and false. Good reading comes from within. It is not acting—no, not even when reading a drama. The reader has always to subordinate himself to his author and let *him* speak. As to the best style of reading, I like much the words of Quintilian, “Reading should be

manly and grave, but grave with a certain sweetness."

As to the reading of ordinary prose, I think we approach nearest perfection when we read what is in the book as if we were *speaking* our own thoughts. But it is difficult to appropriate from a printed page what another says, and then say it as from oneself. It is, in truth, a complex psychological process.

But all this about reading is intended in the interests of language-teaching. For, by reading well, training in language as the expression of thought—as a mental process uttered—is largely aided, not only in the case of the reader, but of those who hear him. Good class-reading is thus one of the most valuable of the imitative processes by which a boy acquires language.

EXPRESSION OF A PUPIL'S OWN THOUGHT IN LANGUAGE.

Oral Composition, Transcription, Elementary Written Composition, Abridgments and Narrations, Translation, Imitation, Original Essays and Reproduction.

The growth of mind, if it is to be an effectual growth, must be at the same time the growth of language. In many and subtle ways they act and re-act on each other. This must be so, because language is merely the externalizing of the inner life of mind.

1. *Oral Composition.*—In giving rules for language-teaching in the infant school I had to include the synthetic exercise of putting words together so as to form sentences, as both an oral and a written exercise, but above all, as an oral exercise.

It would be superfluous to repeat what was then said; but I must assume that, through the whole period of education, the rules which I laid down are daily observed. Much may be done to aid oral composition by always requiring a complete sentence from the pupil in reply to questions. However scurvily we adults may treat our noble language, content to convey our meaning in any sort of way, the process of education assuredly demands that language, simply as language, be respected.

2. *Transcription*.—To make boys and girls sit down and write out, with due attention to legible writing and punctuation, prose paragraphs and poems from celebrated authors, is an admirable exercise. There is no strain in it. At all ages, but especially in the earlier years of language-teaching, this exercise should be almost a daily one. Why should we dwell on the many advantages that belong to this practice? Is it because it is so simple that teachers disdain it? Much of teaching and much of learning is unnecessarily laborious because teachers will not do what is simple and natural and obvious.

In connection with transcription we naturally mention the learning of good pieces of literature by heart. It is these two exercises, along with much intelligent reading and intelligent conversing, that constitute the imitative in language-education; and they are, as remarkable for not overstraining the powers of mind as they are for building up these powers in the healthiest possible, because most natural, way.

3. *Elementary Written Composition.*—The next stage in training to the expression of thought is the formation and writing of connected sentences, either in answer to some question naturally arising out of the reading lesson, or in recording some incident of the day. Though I am opposed to the early beginning of formal grammar, I think that at a very early age, say eight, the attention of pupils should be directed to the fact that a proposition or sentence is an affirmation regarding something or other, and that the distinctions of “subject” and “predicate” should be taught. *By frequent observation of numerous examples on the blackboard*, and not by the expounding of the teacher, children quickly learn this logical groundwork of the sentence, and their knowledge can then be used to correct the sentences which they themselves are required to write on their slates. In this way they will very soon get a firm and solid hold of the structure of a sentence. In examining the sentences made, the teacher should invite the children to inspect each other’s productions, and he should always select some sentence shown up to him which contains a typical blunder, and place it on the blackboard for the criticism of the class. It is well also to select the sentence or paragraph which he considers the best and write it on the blackboard, and if he can improve on it himself he should do so there and then.

In all such lessons, Composition text-books are to be avoided. They are not only superfluous, but hurtful. Children should learn to express themselves in connection with the ordinary reading-lessons, the lessons in history and geography, and the ordinary events of the

day. Exercises should always arise, as a matter of course, out of the day's experience. The moment we formulate processes in a text-book and give the book to the children, the formal, pedantic, and formidable aspect of the subject frightens the pupil, and misleads him into the notion that he is required to do something very hard and uninteresting, whereas he is really engaged in what is natural and pleasant. The elements of composition should be acquired without the children knowing that they are acquiring them¹.

4. *Abridgment and Narrative Writing*.—The next stage is to accustom the pupils to write *consecutive* paragraphs which contain an abridgment of the day's reading-lesson, or of the lesson in geography or history, or which reproduce something read to them. The stories read should, up to the beginning of the upper-primary period, be "Æsop's Fables," and pieces of this class. This for many obvious reasons which it is unnecessary to give in detail. In order to compel the children to see when they have made a complete sentence, each sentence should be written for a time as a separate paragraph. Abridgments should frequently be made with the book open. This abridgment and reproduction takes the form of *précis*-writing in the secondary stage; and by *précis*-writing I mean the reproduction of some historical narrative or some report so arranged as to bring out its leading points logically, and clearly, and briefly.

¹ The teacher should have one or two text-books for his own private guidance.

5. *Translation*.—During the secondary stage of education, and indeed also in the last year of the upper-primary, advantage should be taken of the study of a foreign language for the purposes of English composition. The day's lesson should be written out in good English. There is, probably, no exercise so useful as this for giving a command of the native tongue. In the first place, the materials are provided and the pupil has simply to think of the language he shall use: linguistic expression is thus brought into prominence. In the second place, the language to be used is suggested. In the third place, the contrast between the foreign and the vernacular comes into relief and compels attention to the comparison of the two, thereby evoking that consciousness of language which it is one of our aims to give. In the fourth place, the different turns of expression which must be resorted to, when translating into the vernacular, leads the pupil to *weigh* words and phrases and idioms, and to decide as to the right and wrong, the better and the worse. Thus not only is his range of English extended, but the critical faculty, as applied to language, is cultivated. The imagination, as well as the judgment, is exercised.

6. *Imitation*.—About the close of the secondary stage it may not be a bad exercise to require youths to read a good deal of an author, such, say, as Addison, or Macaulay, or Burke, and to write on some subject in their style—not at all with a view to acquire that style but mainly as an exercise. But I cannot attach much importance to imitation, though it had a leading place in the rhetorical schools of the ancients. In the

case of a foreign tongue, on the other hand, whether ancient or modern, I am disposed to think that a youth who means to acquire style, in addition to grammar, should select a good author, and write in imitation of him.

7. *Original Essays or Theses and Reproductions.*—The word Essay is a hateful word: it is associated with so much in schools—especially girls' schools—that is false and hollow and meretricious. The Romano-Hellenic word Thesis or Theme is perhaps less objectionable. Independent essays on subjects prescribed may be begun as early as the upper-primary period if you confine the subjects to a narrative of what has been experienced, or to a description of something which *has been seen*. Abstract subjects, such as Patience, Fortitude, Justice, and so forth, are wholly out of place, and indeed ridiculous, till the age of sixteen or seventeen at the earliest, and, even then, compositions on such subjects should be written confessedly (and not furtively) on the basis of treatises by good writers. They thus become essentially reproductions, and are harmless. They are also useful in so far as they enable boys to try to fly with their own wings, and if they should fall, they fall much to their own advantage, and not, like Lucifer, "never to hope again." Letter-writing, giving an imaginary account of a journey, is a useful form of original composition; and I need scarcely add that no boy or girl should leave even a primary school without being taught to use the ordinary forms of business or social correspondence.

But whatever is done, let it arise out of the daily

work and occupations, or contemporary events, and be natural and not forced. And always remember that it is chiefly by the extensive and critical reading of good authors that we get possession of our own or any other language. It is true that we cannot be said to possess language, or anything else, till we can *use* it; but we must first have the language to use: and this we shall never get out of the miserable scraps read in school, even when supplemented by boys' books of adventure.

Let us now look at language-instruction in its Formal or Abstract character, *i.e.*, as Grammar.

See page 26.

LECTURE IV.

LANGUAGE AS A FORMAL DISCIPLINE. GRAMMAR. *GENERAL PRINCIPLES.*

I HAVE entirely failed in the preceding argument if I have not satisfied every unprejudiced mind that Language taught as a concrete subject, that is to say, with special reference to the substance of thought, both nourishes and trains the mind—nourishes it intellectually and morally, and trains it by carrying it through the processes of thinking, which find their body in the forms of utterance. Our own language, indeed, at once nutrifying and training, is the main instrument of education: it is only by an ample and adequate treatment of it that the teaching of the school can be made contributory to the maintenance of the national life, and above all, to the supreme ethical purpose of man's existence as an individual and as a member of a society. Let the young then read largely with understanding.

But (as I have also shown) there is such a thing as *Discipline* of intelligence; and this discipline, as distinguished from training, is most directly and effectively insured by formal or abstract studies, such as arithmetic, mathematics, grammar, and logic; and this because

the occupation of the mind with the abstract is the nearest approach to the occupation of mind with itself as an organism of thinking. Education without discipline must be held to be defective, both as an intellectual and moral process. Discipline is an essential part of all education, intellectual and moral, of a rational being; but it is always to be kept in due subordination to nutrition and training—especially up to the age of puberty¹.

Given, then, that we recognise the significance of the teaching of the formal in language with a view to the education of a mind, the question now is, How shall we proceed? In other words, What shall be our method?

Now we cannot adequately deal with method in teaching grammar without applying the principles and rules of Method. Were this the time and place, I should ask you to follow me through an analysis of the movements of the human mind in learning anything whatsoever, with a view to the deduction of these rules from the Science of education. As I am now dealing with the Art of instruction alone, I must assume these rules as established. They are not rules applicable to grammar alone, but to all subjects of instruction. I shall draw on them, only so far as necessary. As deduced by me from the Science of education, they will be found briefly summarized in the appendix.

¹ *Moral* instruction, training, and discipline have to be separately treated. It is only in so far as intellectual training and the study of language bear on them that they enter into our argument in these lectures.

A few words, in addition to what has been said, in past lectures, on the nature of the abstract, will introduce us to our fundamental principle of procedure in dealing with the abstract and formal in education. Man does not live upon abstracts. There is no feeding in them. And yet he is for ever abstracting and generalizing, correctly or incorrectly, consciously or unconsciously. He perceives anything only by determining it as a single; but if he stopped there, the world of knowledge would be a world of isolated atoms. He sees the common in the diverse, and then proceeds to abstract and generalize. But this he does, not for the sake of the abstract or general in itself. It is merely a logical device, so to speak, whereby he attains to a true knowledge of the individual real things themselves, as they truly exist in all their complexity. The general and abstract, in short, reveal to him a community of character and principle in the diverse, and so help to reduce all to a unity of fact and process of which all individuals are only the particular manifestations or cases. The moment we begin to play with abstractions, without constant reference to things, we find ourselves in a sea of troubles. Accordingly, abstraction and generalization, while they start from real things, return also to real things: they interpret them by showing their relations and common ground, and find repose ultimately only in the primal unity of all differences—God Himself.

The occupation of the intelligence with the abstract is, as I have said, a discipline, because in contemplating the abstract we are not far from the contemplation of mind itself in its nakedness as a living process, and

are thus making an almost direct acquaintance with the organon of all knowledge. But this is not (as I have shown) in the truest sense education, but only that part of it which we call discipline: it is to be compared to the sharpening of the edge of a tool and the strengthening of the body of it for some practical purpose.

Now, Grammar, like every other science, is a system of abstractions. And like all other abstractions it must be always kept in close intimacy with the real on which it rests—the real of words and sentences, if the abstractions are to have any significance at all for the mind of a boy; or, for that matter, of a man.

This remark gives the key to the leading principle of method in the teaching of the abstracts and generals of all sciences as well as of grammar. The subject-matter may be abstract, but the method must be the REAL method. The formal must grow out of, rest on, and continually refer back to the matter of words and sentences. If this be not done, the teaching fails as a discipline in the abstract, and it fails also of its ultimate aim,—the acquisition of power over language. Our method, then, must be the *real* method if we are to give our teaching life and meaning to the learner.

1. The formal or abstract in language—in other words, Grammar—should not be begun until the mind of the pupil is sufficiently advanced to be able to grasp it. “Of course not,” will be the general response to this obvious proposition. And yet this rule of method is scarcely ever attended to in practice. My own opinion is (but this is a matter on which there will be

difference of view) that the beginning of the twelfth year is quite the earliest age at which grammar can be effectively taught—taught so as to be educative in its effects. At an earlier age it is hearsay knowledge. Prior to the age of eleven, and indeed very early, a child should, by the help of numerous examples, be taught to recognise the subject and the predication regarding it—the *whole* logical subject, that is to say, and the *whole* predicate—as going to constitute a sentence or proposition. This formal condition of a possible sentence can not only be taught very early, but it is for practical reasons desirable to teach it early¹. A recognition of this fundamental fact of both grammar and logic is very helpful in enabling children to understand what they read, and to express what they desire to express. Beyond this one grammatical fact we should not go until the pupil has entered his twelfth year. Before this age, grammar has no place, either in the infant school or the lower primary, that is not usurped.

The first objection which will meet us is this: Inasmuch as a subsequent rule of method demands that foreign grammars should be based on the native grammar, we should, by beginning native grammar only in the twelfth year, postpone Latin and French till the thirteenth at the earliest. To which my answer is: By all means; why not? In the case of boys and girls who were intending to study French and Latin, there would be no objection to giving them, by the help of the blackboard, a certain number of French or Latin vocables before the thirteenth year—names of the familiar things of ordinary experience. But more

¹ In a previous lecture I have said at eight years of age.

than this it is not desirable to do. I am speaking of general school education; the merely imitative acquisition of elementary conversation in French or German which children may acquire in the nursery—mere memory work at best—lies outside my present argument. But let me say here, in passing (as a private conviction of my own), that children should be made to live in the atmosphere of their mother-tongue alone, and think through the vehicle of it alone, if we are to promote in them depth and solidity of nature and unity of character.

2. As the first rule of method concerns the “when,” so a second rule of method to which I shall advert concerns the “how much.” The rule of method to which I refer is that which requires us always to keep the *practical* aim in view. “Turn everything to use which you teach, and teach nothing which you cannot turn to use.” This is a large question, and would afford materials for much interesting discussion were I writing a big book on method instead of a brief course of lectures. I must be excused for dealing here somewhat dogmatically with this, as indeed with some other, requirements of method.

You at once see that you would not shovel the whole of grammar, even in the restricted school range of this subject, into the mind of a child in his first year of studying it. And yet we all know that in the department of Latin this was done for hundreds of years, and still is done in many places—not only the whole of the formal generalizations, but the exceptions to boot.

It may be advisable to turn aside for a moment from the main current of my argument to meet the obvious remark which all of us can for ourselves put into the mouth of the fossilized teacher, "all of the olden time," before he utters it: "And yet they got up their grammar somehow, and knew it too, perhaps better than any of your modern boys brought up on your new-fangled methods." To this I reply "Did *they*?" Who were the "they." The teaching of Great Britain, in its secondary schools, has been till quite recently, exclusively the teaching of Latin and Greek. A few clever boys out of the thousands who have passed through the schools—boys whose brains were such that they would have mastered Egyptian hieroglyphics and Etruscan inscriptions, with all that has been written about them, if these had been *prescribed*—have, of course, overcome the defects inherent in the no-method of the past through the innate energy of their own minds. But what of the rest? Is it not high time that classical masters should cease to humbug the public on this subject? I use a strong expression, but I use it deliberately and in cold blood.

In this connexion I would have you observe an irresistible claim of sound method. It is this: it always, and at every point secures the education of the mind. By this I mean that at whatever point a boy's study of a subject may be arrested, he has yet received from the study, so far as it has gone, *that kind of education in the exercise of the processes of mind* which is not measurable by the standard of quantity of material annexed, but is yet the most potent of all disciplinary influences in his future intellectual life. If method

as opposed to no-method does not accomplish this, but merely makes the acquisition of this or that subject quicker and surer, it can have little interest for the philosophical educationalist, though it may still retain its attractions for the practical instructor.

As regards mere acquisition, I affirm that "no-method" has been a scandalous failure.

Let us return to the "how much," as determined by practical use. What is the practical use of English grammar as distinguished from pure intellectual discipline, which intellectual discipline may be called a theoretical use? I answer, first, the enabling a boy better to grasp the language of literature; and, secondly, the enabling a boy better to express his own experiences and thoughts (when he has thoughts to express). Do you think you do this by the detailed analysis of sentences now in vogue? Beyond that general analysis which brings into relief the logical construction of a complex sentence, you do not help the boy. You present him with linguistic riddles to solve, and make his native tongue as offensive to him as was Latin when it meant a mass of Latin rules in Latin. Let us protect our vernacular literature, at least, from this barbaric dissection, and not defeat the literary purpose we should always keep prominently before us in teaching language.

We have been speaking of the "how much" we should teach in all, that is to say, up to the close of the secondary school course, the age of 17 complete, at which point I place the proper termination of the secondary school. But it is evident to you that the "how much" applies equally to each successive year of

study, and that we must limit each year of study by the age of the pupil, and by what we can turn to use. All else is useless; all else is positively hurtful.

Here now enter the subsidiary rules of method: "Little at a time, and that little well." "Little by little, step by step." "Without haste, but without rest;" and so forth.

It may seem strange to you that one lecturing on method should (especially after what he has said in his first lecture) insist so strongly on the practical, and keep out of view the theoretical aim, the pure discipline of the intelligence. It would be too long a task, and carry me too far into the psychology of method, to explain this. But if I did, you would find the result to be this, that a sound theory or philosophy of instruction and education is always practical, both in its instruments and its aims. Further, that a sound method of mere *instruction* is also a sound method of mental *discipline*; that the one secures the other, and thus the two duties of the teacher—discipline and instruction—are harmonized.

3. *The method of procedure must be REAL.* The real, the real, and again the real—that is the one governing word, not only in all *matter* of education, but also in educational method, even in the sphere of the formal and abstract. In teaching real subjects, such as literature, geography, science, it is manifest enough that the method must be real: but what I say is that in teaching formal or abstract subjects, such as grammar, arithmetic, mathematics, logic, rhetoric, the method must be real—that is to say, the abstract must rest on the

concrete, be led up to through the concrete, and return to the concrete. For, in truth, there is no abstract in the universe, and there is no abstract in the mind of man which is not an abstract of, and in, the concrete. Hence the rule of method to which I am directing your attention, viz., the abstract and general must always be taught through the concrete.

I have spoken above of the abstract in general; this is a fitting place to repeat the substance of what I then said in specific relation to the subject of language. Language, as an abstract or formal school study, is the study of those generalizations of likenesses and differences in vocables and in the organic relation of these, which, with the addition of the external history of word-forms, we sum up under the name Grammar. When, again, we generalize the characteristics of continuous composition, its logical sequence and persuasive development—all viewed in relation to the attainment of its end, whatever that end may be, whether to please or convince—we call the body of generalized rules and maxims of composition which the analysis yields, Rhetoric. Grammar and Rhetoric alike necessarily tend to become a complicated body of organized rules, and as such to become an object of study with a view to *correct* expression in the one case, and *eloquent* expression in the other. Now the learning of the body of grammar, even with examples tagged on, will not make a *correct* writer, nor will the learning of the rules of rhetoric, with illustrations tagged on, make an *eloquent* writer. Nay, I go further than this, and hold that neither the one nor the other will even enable you to appreciate grammatical accuracy and nicety on

the one hand, or literary form and the secret of oratorical or poetical beauty on the other.

To be of any utility, either as a discipline, or as training, or as a knowledge, grammar and rhetoric have to be studied through examples. Grammar has to be studied in and through *sentences*, and to be extracted from sentences by the pupil if it is to be *really* taught; and, so also, rhetoric has to be studied in and through the masterpieces of literature, and extracted from them, if it is to be *really* taught. This last sentence sums up the true significance of the Revival of the fifteenth and sixteenth centuries in the department of education. The meaning of the Revival was not always fully comprehended by the teachers of the time. Hence the belief in style simply as style, and the craze of the Ciceronians. Hence, too, the inevitable reaction and retrogression in the school to words, rules, and forms, to the neglect of the realities of literature and of observation. Accordingly the Baconian school, when it arose, was perfectly justified in its assault on "words;" and to this day it is justified.

It is, in truth, in the interests—the perennial interests—of the revival of letters that we call on teachers to note that grammar and rhetoric, if taught as abstract systems, are a mere aggregate of names, dead names. These so-called "arts" must be taught in close connexion with the living body of flesh and blood on which they rest. To illustrate this in detail would carry me beyond my present purpose. I am content thus far to have brought before you the distinction between language as a real study and language as a formal or abstract study, and to have emphasized

the further fact that in teaching the formal we should do so *really*, if we desire to succeed in our educative aim. "Matter before Form," says Comenius.

All this is said in vindication of what I consider to be the leading rule of method in all formal subjects, which is that they should be taught, much more than they are, as real subjects, and that the methods should be real. Grammar, in brief, should always be taught in close relation to the use to which words are put in expressing a thought, and the functions of each word and phrase in the thought as expressed.

The above remarks on the teaching of grammar are of general application. I would now pass to the teaching of the grammar of our native tongue.

LECTURE V.

GRAMMAR OF THE VERNACULAR TONGUE.— PURPOSE AND METHOD.

It is apparent from the nature of an examination in a sentence of English, with a view to the thorough understanding of it—an examination which I gave you in a former lecture—that the pupil who *fully* comprehends it, has already analysed words and clauses in relation to *thought*, and performed an important analytico-synthetic exercise. He may now be said to have an implicit knowledge of the grammar and analysis of the sentence. Our object in teaching grammar is to make the implicit knowledge explicit and conscious, and to do this we classify words and clauses under certain abstract generalizations or heads which we call Noun, Adjective, and so forth, according to the function they respectively discharge in the expression of a thought. We then generalize the logical connexion of the words and the rules observed in connecting them, and we call this Syntax.

Grammar, then, is the analysis of words and sentences, with a view to collecting together all those words and relations that are like each other under a common

designation or name. The exercise, accordingly, is pre-eminently analytico-synthetic, or inductive.

At the risk of repetition let me say: we are not now teaching concrete realities by means of their symbols—words and sentences; we are teaching the generalized and abstract relations of words and sentences; and our instruction is therefore formal, and no longer concrete. It is Grammar.

When we carry this analysis further and deal with the inner logical development of any writing, and still further to its æsthetic characteristics, we train (as I have said above) in formal logic and rhetoric.

The scope of our grammar teaching is limited by what is practicable within the years of school life, and must therefore be so taught that at *whatever stage a boy's education ceases, he shall have obtained the benefit which grammatical teaching is supposed to give*; in other words, that the purpose of teaching it shall be so far attained.

Now this purpose is to give discipline by means of a highly analytico-synthetic exercise of an abstract or formal kind, whereby we make him conscious, through the concrete, of intellectual processes; and further, to give greater command over words and their relations, as used by others and by himself.

Method: First Stage.

1. I think that the first rule of method, which requires us to adapt subjects of instruction to the growth of mind, demands special attention in our consideration of the way of teaching grammar, or the analysis of language. We must not burden the young

with this abstract work too early. By the perusal of simple literature as a synthetic study after the method already laid down, and by the practice of composition as an imitative exercise, a boy is subjected to the *training* which language gives without deliberately dissecting it. My opinion is that we should rely on these exercises almost solely till a boy enters his twelfth year. Prior to this, however, and solely with a view to obviate the blunders that pupils constantly make in imitative composition, I have said that the division of every sentence into subject and predicate should be given even as early as the ninth year, and constantly applied on the blackboard to correct errors in the sentence-making of the pupils. Nothing more than this, I repeat, should be taught up to the beginning of the twelfth year, and then the dissection of language should be set about as a daily exercise. In what way?

2. We are dealing with generalizations, consequently we ought not to *give* these general words called the parts of speech, or rules of syntax, to our pupils, but guide them in the attempt to find them out for themselves. This is what is meant by the *real* method. You have, however, to propound to your pupils the object of search, just as a science professor would propound the object of search to his pupils in a laboratory. For example, the proper analytic exercise consists in seeking for those things among a multitude that have a common character, and collecting these together under that common character to which you give a name. This is a generalization. But in teaching the very young we must lead the way by telling them the character which we are seeking: *e.g.* this sentence,

"the warm sun shines by day, and the bright moon and twinkling stars by night" having been written on the board, we ask for those words that are names of things. These being picked out and arranged in columns by themselves on the board, we next give a few additional sentences and proceed in the same way. The words thus brought together as "Name-words" in the column are then revised, and the first lesson in grammar is given. The child has brought them together *himself* with your co-operation and guidance.

Thus we fulfil two rules of sound method, for we teach generalizations as generalizations, *i.e.* through particulars, and we get the pupil to instruct himself.

3. The next step is to pick out name-words from the day's lesson, and to give this as a slate exercise in school or to be done at home. Thus we fulfil the rules of sound method which require us to repeat and revise, and further, to *turn to use*, what has been acquired. We may at this stage substitute the word *noun* for "name-word," but we should, in the whole course of grammatical teaching, be continually testing the pupil in the knowledge of the simple meaning and force of all the technical words used, and this because they are Latin and highly abstract terms.

The greatest difficulty you will meet with at this stage of teaching will be the recognition by the boy of those nouns which are names of things not sensible. This is because a certain power of *abstraction* is necessary to the mere identifying of them. You overcome this and other difficulties only by frequent repetition of the same sentences and continual construction of similar ones on the blackboard, taking care to confine

yourself to simple, or at most compound, sentences. Exposition will not be of much use.

Never give a lesson of more than ten minutes' length. Two lessons of ten minutes each daily are of far greater advantage than one of sixty minutes. Thus we fulfil the rule, "Little by little: a *short* step at a time."

4. We now proceed gradually in the same way (*i.e.* step by step, little by little, repeating and revising, and turning to use daily) with *adnouns* (or adjectives), then *for-nouns*, then *verbs*, and then *adverbs*, giving five or six lessons, at least, to each new part of speech. A verb should be introduced as a "doing or telling word," and an adverb as qualifying a verb. But a mechanical help may be given (in the case of verbs) by suggesting to them to try a word by putting "*I*" before it and see if it makes sense.

5. Having reached this point we should pause a while until we are satisfied that these generalizations are thoroughly known; in this way obeying the rule demanding *exactness* as necessary if there is to be a sure foundation for the next step, knowledge being an organic growth; obeying too the further rule which requires us to dwell long over the *beginnings* of a subject. [If we put "*a*" and "*the*" among the adnouns, which is the simplest way of doing, as well as, perhaps, the most correct, we reduce the parts of speech to seven, for interjections do not count; and of these seven the five most important are now acquired.]

In the course of three or four weeks from the date of beginning, provided there is continual turning to use of the knowledge gained, we may go on to prepositions,

and thereafter to conjunctions. When the words under a class-name are limited in number, as in the case of conjunctions and prepositions, I would have the children make a list of them as they occur, and enter them in a grammar note-book, with which each child should be provided. In this way the child gradually makes his own grammar-book, and the rule as to self-instruction is fully operative.

The pupil, before he has begun this grammar course, is presumed, remember, to be familiar with the things and names, "subject" and "predicate." If he is not, you must interpose this instruction before you can rationally teach conjunctions.

6. The next step is to teach number. This we do by asking the children to make the plural, and then putting down such words as they may make—*e.g.* *horse, horses; church, churches*—on the board. The pupils quickly see that the one word denotes a *single* thing, and the other a *more-than-single* thing; and we may now teach the terms "singular" and "plural," as more convenient. Thus we follow the rule of teaching through the senses, and the further rule of constructing the abstract out of particulars already implicitly known.

7. Having become familiar with singular and plural in a single lesson followed by a home exercise, we can now put on the board and have an amusing exercise in *exceptional* words, such as mouse, ox, sheep, and so forth. Thus you follow the rule, "The prominent or salient facts of a subject should be taught first; details and exceptions afterwards." To bother children with rules for the formation of the plural, and to require them to learn by heart lists of exceptions which they

already know through colloquial usage, seems to me a perverse attempt to make difficult what is easy, and to disgust children with what is, when properly taught, a pleasing and even amusing exercise. You are entitled to ask for the plural of child, or ox, &c., but not to ask for a *list* of irregular plurals. This last is rote-memory work. Many examination papers are constructed on this false principle; and not only in grammar: and not only in schools, but in universities.

8. *Gender* is in English a very easy matter. I would, however, for a time use the terms *male*, *female*, and *neither*, and employ the word *kind* instead of the Latin term *gender*. I think you may, without danger to the child's intellectual and moral progress, omit the feminine of "Landgrave" and certain other words of this class.

9. The knowledge up to this time acquired by the pupil—and I use the word *acquired* advisedly, for it has not been put into him, but brought out of himself by himself, with your guidance and co-operation—being thoroughly revised, the pupil is now in a position to name the class of each of the words in four or five lines of the reading-lesson of the day. Occasionally he should do this on the slate in columns. From day to day he is adding to his stock of prepositions and conjunctions, which he inserts in his note-book. He may now learn the distinction between proper and common nouns, but further distinctions should be scrupulously avoided. The salient and prominent are to take precedence of the rare and exceptional. Note that we are daily *turning to use* what has been acquired; and in order to maintain an intelligent connexion with past

teaching, and the organic character of our teaching, we must be constantly going back, by the help of the black-board, to our past introductory teachings and thereby testing intelligence.

A short daily lesson during one school term ought to bring a class composed of pupils in their twelfth year as far as I have yet got. A fair familiarity with the parts of speech, the numbers and genders, will now have been obtained, and we then enter upon the second stage of grammar-teaching, which involves us in syntax; and syntax is unintelligible save as analysis.

Second Stage.

1. You now bring more conspicuously forward the knowledge the pupil already has of subject and predicate, thus:

The child sleeps,
The child cries,
The child dresses her doll,

and so on. Keep in mind the rule of method that generals are to be formed out of known particulars.

The verbs having been named, you now call for the difference between *cries* and *dresses*, and bring into view the fact of *transitive verb* and the *noun* as an *object*. And why? Because the verb does not express by itself a complete sense.

2. For the next week or two (taking care meanwhile to observe the memory rule of method, and *daily to revise briefly all the child as yet knows*), you do nothing but exercise your pupils in this distinction of *subject* with *intransitive verb*, as the principal word in the

predicate, and *transitive* verb as the principal word in the predicate, but requiring an object. In the course of these exercises the change of form which the verb in the present tense undergoes, when we substitute a plural subject for a singular one, is apparent. By dwelling long on this I obey the rule of Exactness as necessary to a sure and solid foundation for further knowledge.

Observe that at this stage we still continue to give the *whole* subject and the *whole* predicate, but we have now begun to distinguish the subject-noun and the object-noun. The words in italics in what follows are the whole subject: "*That fierce nation, the Goths, emerging with daring plans from the northern regions of Europe, armed with sword and spear, advanced slowly but steadily southward.*"

Subject-noun and object-noun are the terms to be used instead of nominative and objective case.

I need not further illustrate this stage to those who have studied the analysis of sentences.

3. The pupil next turns to use the above instructions and all his previous instructions (thus revising and repeating); for he now parses lines from his daily reading-lesson—that is to say, he names first the whole subject of a sentence and the whole predicate; he then selects the predicative verb, and next the leading subject-noun, and the object-noun in relation to the verb when it is transitive. He then names each part of speech successively, points out the nouns which the adjectives qualify, also their number, gender, and so on. *The second term of the school year is now at an end.*

Third Stage.

1. You next direct the pupil's attention to the fact that the words called *prepositions*, which he has been gradually collecting in his note-book, do not make a complete sense any more than transitive verbs do, without an object; and you exercise him in this with the help of the blackboard and embrace this piece of syntax in your parsing lessons henceforth.

2. When you enter on *tense*, you follow the rule that in teaching we are raising vague and implicit knowledge to clear and explicit knowledge, by beginning thus:—"When you leave school you say, 'I go home,' but you left school yesterday also, and would you say, 'I go home yesterday'? To-morrow also you will leave school and you say, 'I shall go home to-morrow.'" They know the tenses *implicitly* already, and you are now simply raising the vagueness of the implicit to the clearness of the explicit; the word *time* being always used instead of the word *tense*. Every fresh step is to be written on the board, and in some cases, as in that of time, illustrated to the eye. But only present, past, and future should at this stage be taught. All this will carry you well into the third school term; for an endless variety of simple exercises are needed at this stage, and you cannot go fast. (Step by step: little by little: be exact: repeat.) Moreover, remember that you are parsing daily as far as the pupil can parse, and so applying all knowledge as yet acquired.

3. Observe now that the pupil has been gradually, as the result of his own observation, acquiring a few general rules of Syntax, viz.: "A verb agrees with its

subject-noun"; "A transitive verb and a preposition require an object-noun." These, after they have been inscribed on the blackboard, should be written out by him in his note-book.

4. You now decline the pronouns, introducing them in connexion with the verbs and not by themselves: thus, *you* say, "*I* learn my lesson," but if you are speaking *to* another you say—what? "*You* learn your lesson." [Here explain about 'thou' as the true-singular.] If speaking of another you say, "He or she learns his or her lesson."

In this way you pick out the personal pronouns and write them out fully declined on the board, and get the pupils to copy them down in their note-books with a view to a home-lesson.

5. The pupil is then led to extend his knowledge of time or tense and then moods, you using such words as telling-mood, commanding-mood, "may"-mood. You work out the verb in all its tenses and moods on the blackboard in the same way, *i.e.*, by drawing them out of the children and getting them, after a few slate exercises, to write them out in tabular form in their note-books.

A thorough knowledge of the above course gives a child as extended and definite a knowledge of the foundations of grammar as any boy or girl need have. Revise and re-revise, and apply the knowledge in every possible way; above all, forcing your way through words to realities; *e.g.*, gender is *kind*, singular is *single*, verb is *word*, tense is *time*. Use these words indifferently, or repeat them; *e.g.*, "What time or tense is it?"

You will have observed that I have assumed that

you teach orally by the aid of the blackboard and the ordinary lesson-book only, the child making notes in his book, and, in point of fact, constructing a Grammar for himself. But you yourself should be guided by some little text-book: this for the sake of the exercises and as a relief to your own mind and memory.

The pupil has now reached his thirteenth year (twelve complete) and may have some cheap text-book put into his hands. I speak of the mass of children. He will now, at the beginning of his second year, very quickly run over the text-book with you: revising all he has acquired in one term: but the chief *addition* to his knowledge in doing so will be in the relative pronouns. There is really little or nothing more to do except to confirm what has been already acquired by means of a daily brief exercise. The pupil will now begin a foreign language with confidence, while daily parsing his English and extending his knowledge of analysis, step by step and slowly. But let me beseech you not to go beyond what is called general analysis. Analysis of sentences is unquestionably overdone. The value of it will be found to consist in the correct application of a little *thoroughly known*. For example, if a boy, even at fourteen, can readily distinguish the enlargement of the subject, the extension of the predicate, the principal and subordinate clauses, the noun clause, the adnoun clause, and the adverb clause, he knows the logical organization of a complex sentence, and this is enough. Avoid minute distinctions which draw attention away from the broader and more uniform relations of clauses; but take care that the boy is thoroughly familiar with these and ready in discriminating them. I need

scarcely say that analysis, like ordinary grammar, should be extracted from sentences by the pupil with your help, not learned from a book.

The purpose you have in view must never be lost sight of. It is a disciplinary purpose; but besides this, and chiefly, you wish to increase the boy's power of seeing through the meaning of long and complex sentences, especially in poetry, and so extending his grasp and comprehension of literary language. You have the further practical purpose of giving him a more exact grasp of the language he himself daily uses, with the view to his employing it in his set compositions.

As a help I would be disposed to draw up a wall-sheet of the chief points in grammar and analysis to be constantly referred to. Do not buy somebody else's wall-sheet. I do not know what may be best in training mechanical engineers, but in general education the master and his boys should not only make the machine, but also their own tools as they need them.

Historical grammar may occasionally be referred to by yourself to illustrate peculiarities, such as *oxen*, *kine*, &c.; but no historical grammar should be formally taught before the age of fifteen. If you attempt it in the early stages of study you will hopelessly confuse the child's mind. His business is to learn what *is*, and not either what *was*, or *may be*, or *will be*.

I have not spoken of the whole of grammar. It would be an insult to the intellect of teachers were I to enter into details of method over the whole field.

The importance of method, moreover, in abstract

subjects lies in the initiation into the subject, the laying of the foundations of the new knowledge in its organic relations to what is already known—already in the mind of the pupil.

The principal defect found in the teaching of grammar in schools is want of accuracy and precision on the part of the teachers. This prevails to a scandalous extent. This defect manifestly vitiates the whole teaching, and makes it worse than useless. Every schoolmaster thinks he knows English. The importance of grammar, remember, for boys and girls lies in this, that it is a valuable exercise of mind in analysis and in the making of verbal distinctions and relations, and therefore cultivates the power of distinguishing in general; and, above all, of distinguishing between things which are objects of reflection (notional), and not merely the more easily distinguished things of external observation. Now, if the distinctions made cross each other, or are vague and indefinite, parsing and analysis of sentences are illusory. And, again, however accurate the distinctions may be, if they are too numerous, they defeat their own end.

Grammatical teaching, I have said, can have only three possible objects in a school—the formal discipline of mind, the more thorough understanding of reading-lessons, and the art of composition. The first is not only not promoted, it is unquestionably retarded, by vagueness of definition or the slurring over of difficulties; the second and third are not to be attained by mere parsing, unless it take the form of analysis and be supported by actual practice in the construction of sentences and paragraphs.

Merely "fair" results in a subject of a formal kind be it grammar or logic or mathematics, are of little practical value, disciplinary or other.

In conclusion, let the teacher, or the man of science who does not always fully appreciate grammar, consider for a moment the mental processes a boy is putting himself through when he parses a sentence, and he will see that there is in intelligent and accurate parsing a true discipline of the understanding. Take one of the simplest exercises—the parsing of "shall have seen." The boy first selects the word to which the others are auxiliary, referring it to a class in respect of the function it discharges in the sentence—a process first of analysis and then of deductive reasoning; he refers the auxiliary portions to their proper "time,"—an act of discrimination among possible times or tenses; he relates the whole to its antecedent subject and its sequent object, which involves a perception of relations among separate thoughts and symbols of thoughts. Each successive word attacked is, in truth, a separate problem; and it is this characteristic which gives a subject of school instruction disciplinary value. Realize this and you cannot fail to realize at the same time the importance of the exercise and the necessity for exactness. Analysis of sentences is a repetition of the same kind of intellectual process in relation to the clauses of a complex sentence as that which we apply to words alone in ordinary parsing.

On this special branch of grammatical teaching known as analysis of sentences, I have not time here to do more than repeat what I have already said: It should be restricted within narrow limits; and secondly,

the terms applied to words should also be applied to clauses, viz., noun, adnoun or adjective, adverb &c.

In dealing with grammatical teaching I have been restricting myself to the upper primary school which begins at the age of 11.

If pupils continue at school during the strictly secondary period of instruction, 14 to 17 or 18, the formal grammatical studies find their completion in the elements of comparative philology. By this time both boys and girls have some knowledge of two or three languages, and whether it be Romance or Teutonic or Classical philology which we teach, we are exercising the young scholar in scientific work—work as scientific in all its aspects as physics—more scientific in the large sense than chemistry or zoology. No man is a competent linguistic teacher in a secondary school who has not made a study of the comparative science of language. But bear in mind that the teaching of comparative philology and the genesis of English is not instruction in the English language, but a teaching of the science of language as illustrated by the particular case of English—a most interesting study, but a science like any other science.

About the age of 16, boys and girls who have had a good foundation laid, begin to reason actively, and are not only fit for inductive and deductive scientific studies, but, if *these are kept within due limits*, they are attracted by them. Here, as everywhere else, all depends on the teacher, on his fulness of knowledge and on his method. Text-books and rules, got up and applied *deductively*, reduce even the elements of com-

parative grammar, naturally so fresh and stimulating, to the dreariness and aridity which characterized all our teaching in the past, and afflict very much of it now. The desire to attain to a measurable result in acquisition is ruinous. What we should aim at is a natural and pleasing activity of intelligence in the direction and on the lines of the various subjects we teach. Let us have quality, and quantity will take care of itself. This, I think, is certain, that if we fail to arouse intellectual interest and a voluntary and happy mental activity in connexion with the subjects we teach, either we are, as educators, entirely on the wrong track, or our pupils are hopelessly stupid.

I am well aware that there are some things boys must learn, whether they can be led to take a living interest in them or not. Out of this compulsory learning arises a certain discipline and training of the commonplace boy in submission to conventionality and external rule, which lead to the formation of a safe habit of mind and help to make him a respectable law-abiding citizen when he grows up—a result not to be despised. I fully recognise this; but my business in these lectures is to speak of education in its true living sense, as an inner movement of mind from ignorance to knowledge, and, were I dealing with moral education I would add, from anarchy of feeling to ordered character.

LECTURE VI.

LANGUAGE AS LITERATURE.

THE third claim which language makes as a subject of instruction in the school is that as literature it gives culture. Here, as in preceding lectures, we speak of our native tongue alone.

As *substance* of thought, language instructs and fills the mind of youth with the words of wisdom, with the material of knowledge, and guides it to the meaning and motives of a rational existence, and while doing all this, it at the same time trains the intelligence: as a *formal* study, it further disciplines the intelligence, and gives vigour and discriminative force to intellectual operations in all the relations of the human mind to things, and therefore to the conduct of life; as *literature*, in which aspect we would now regard it, language cultivates, by opening the mind to a perception of the beautiful in form and the ideal in thought and action. It does this by bringing the prosaic truths of goodness and duty into the sphere of the idea, and so evoking and directing those aspirations, native to every human breast, which find their highest expression in spiritual realities.

In an excellent paper by Mr Courthope-Bowen I find the following remark:—"If we were to inquire in any hundred English schools, taken at random, whether literature formed a part of the regular school course, I think we should get positive, very positive, answers in the affirmative from at least ninety-nine. And yet I am prepared to maintain that at least ninety-eight of the ninety-nine answers would be wrong." I believe Mr Bowen to be right, and I say the same of Scottish schools.

The question, What is literature as distinguished from the straightforward, logical, and lucid expression of thought? is, like the question "What is poetry?", one excessively difficult to answer. One thing is certain—that literary expression is not merely grammatical and logical and fit expression, but "beautiful" expression. Thus far all may agree, and we may amble out of the difficulty on that uncertain and bright-winged Pegasus, the Beautiful, leaving each man to attach to the word his own more or less vague conceptions, but always definite *feelings*. The Revival of letters, as we know, restored to men the perception and enjoyment of the beautiful in language; and we do not misjudge the apostles of the Revival if we say that in their conviction the most beautiful language always embodied the highest thoughts and the deepest realities of life. Barbarisms in Latin or Greek meant barbarisms and crudities in thought. The inevitable result of this view was that men strove after eloquence and elegance of expression, and style governed. Now to cultivate style for style's sake is the pharisaism of the intellect. The great masters of style,

Sophocles, Euripides, Dante, Shakespeare, Milton, did not do this. With them, as with all writers who live in the esteem of generations, thought comes first, and style is nothing more than the apt and felicitous expression of prior thought. Style is not to be compared to the vesture which covers a man's body, but rather to the native and natural covering of the beasts of the field. The play and elasticity of the close-fitting lion's hide is very different from any vestment with which Poole covers the lion's master. In fact, a beautiful thought and a beautiful expression either occur as *one* in a man's mind, or the thought remains as a vague possibility or anticipation only (on the plane of feeling), until it finds fitting words. At this point a man, to use the words of Montaigne, is only "licking the formless embryo of thought." When the thought is born, it is born with its natural vestment. It is that natural vestment which, looked at apart from the thought, we call style.

My business here and now, however, is not with the principles of literary æsthetics, but only with so much of the literary, in contradistinction to the merely grammatical, as concerns the education of boys and girls. And I have said enough in my first lecture, to show that you cannot bring a pupil to the perception and appreciation of a beautiful and felicitous phrase without admitting him thereby to the comprehension of the beautiful and felicitous thought. It is through words that we educate to things, for words are the records of the past conquests of humanity over things: they have been called "the fortresses of thought;" and but for them, each generation would have to begin all

over again, and barbarism would be permanent. Words are the title-deeds of the inheritance of each child of man. After what I have said, now and previously, on style and literature, I may, in accordance with this view of the significance of words in education, say that it is by dwelling on beautiful language that we reach the beauty of the reality, the thought. By this road alone can we enter into the temple of the Beautiful.

But to leave literature with the definition—the beautiful in utterance—is unsatisfactory, because of its vagueness. And it is imperative on me to unfold that portion of the content of this large expression which connects literature with the education of the young mind, and gives it a place in the school.

The true man of genius, as opposed to the *littérateur*, who lives by simply borrowing the clothes of the great and wearing them in a flaunting free and easy way as if they had been made for him, is always in search of the idea. Do not conclude, however, that all who are in search of the idea are men of genius. The idea simply means the perfected truth of things, and of each thing—be it the law of the stars, the law of the animal organism, or the “truest truth” of the encounter of man’s mind with nature and human life. This truth, put in a concrete form, is then the idea materialized—the ideal. Hence the paradox, the ideal is the real; for the idea is the ultimate truth, and the ultimate truth is the sole reality. What Lord Bacon, in a well-known passage, says of the highest form of literature is true in due degree of all literature. “Poetry,” he says, “doth raise and erect the mind by submitting the shows of

things to the desires of the mind, whereas reason doth buckle and bow the mind unto the nature of things." This aim of poetry does not weaken the mind, as Plato would seem to say, but admits us to the truth and reality of things by admitting us to their idea, to which Plato would force an entrance by means of philosophy. Doubtless there are some nations whose youth would be best trained by the prosaic teachings of hard fact and the severe discipline of science; but the British nation is certainly not one of these. By converse with literature in its purest forms we elevate the character without weakening it. Nay, elevation is itself strength.

Without dwelling longer on this question than is necessary for my purpose, let me now assume that literature—the beautiful in expression—is the ideal. It is the striving after the highest and truest truth of things finding at last fit utterance. As in the pursuit of the idea, so in the contemplation of it, there is a large element of emotion. There is an excitement of feeling which intellect by itself could not give.

Pass now then to the minds of boys and girls when, after they have reached the age of puberty, there begins to be felt the underground swell of ethical emotion, and, along with this, the tendency to idea and ideals. We as educators have to meet, to satisfy, to direct this into proper channels. Several agencies suggest themselves, but I here speak only of Language. It is at this point in the growth of a mind that language as literature exhibits its supreme power as an instrument in the hands of a sensible teacher.

Grant all this; yet the result of all converse with literature, it may be said, is, after all, only an æsthetic

result. It adds to the happiness of life, and increases the pleasures of the imagination. This is a desirable thing, as all legitimate pleasure is, but it is not essential to a good life, nor even to a noble and heroic life. True so far; but it is precisely because it contributes so powerfully to the good life, the noble life, the true life, that I beg the teacher to take possession of literature as the most potent of all ethical influences at every stage, and especially in the critical years of adolescence.

The condition of the spiritual as opposed to the merely moral man is that the former lives in ideas and the ideal as the true and ultimate expression of the reason of man—as the God-given reality of his nature. Ideas may be said to be the thought of God in man,—the “words that proceed from the mouth of God;”—and by living in ideas we truly live in Him and with Him. So potent indeed is the spiritual life—the life in ideas; so much does it transcend the merely moral relations of the hearth and the market-place, that men of strong spiritual tendencies have been frequently led to regard the ordinary duties of the family and the State as superseded by spiritual emotions and ideal aspirations. There are, in truth, very few strongly spiritual natures which have not had at some period of their lives a serious fall. They have forgotten that man’s feet are on earth, and that the true ideal is the ideal of the ordinary and the commonplace, and, as such, the true real. They forget that all idealism of emotion, all religious aspiration, is spurious except in so far as it grows out of the soil of the domestic and civic virtues, and is dominated by Law. The true ideal can never

transcend Duty, for at the very best, it is always the recognition of Law—the true law of our nature. As a matter of metaphysical fact, the spiritual life, the life in ideas, the life in God, bears the same relation to the *real* of common duty as the abstract in the sphere of the purely intellectual bears to the real and concrete of things. Except in so far as the general and abstract is seen in things, except in so far as things are seen in the general and abstract, both are, in their isolation, unmeaning and unfruitful.

It is only after he has reached the age of puberty that a youth begins to be alive to ideas, and it is generally at the end of the secondary period of instruction—about the age of eighteen—that they begin to take possession of him as the potent factors of his life. It would seem that many boys and girls, and men and women, are constitutionally unfitted for ideal conceptions, and consequently for the ideal in living. But this is a wrong way of looking at the actual facts. The finer organizations, by their innate force, pass from the preceptive morality of the boy-life into the ideal life of adolescence without effort and without teaching. The mass have to be educated into it. The passage from the one mental condition into the other is what old theological writers described as conviction and conversion and regeneration. This it is to be born again. This is, fundamentally, Christianity. This is to escape from the schoolmaster the law, into the freedom of the spirit, the liberty of the child of God. Are parents and teachers to let this transformation come or not *as it pleases*? If so, then I ask what I have asked before, What do

they mean by education, and why do they educate at all?

If you think that physical science will work this change, you are mistaken. Plato, Christ, St Paul, nay Zoroaster and Mahomet, knew a secret hidden from the so-called "wise:" nay, sometimes to babes the divine inspiration is given which is denied to the learned. I daresay you have heard this before. Our business as educators is to try to give this inspiration, to help the seed to become the bud and the bud to unfold itself to the light and warmth of the sun. A very difficult and delicate task.

But however difficult and delicate it may be, our business is to look about among the materials of school education and see if we can find an instrument suited to our purpose. Direct instruction in the truths of religion does not seem often to succeed. Now we shall find that instrument in language as literature; for literature is the æsthetic expression of ideas, and by habituating the mind to live in this atmosphere we predispose it to all things spiritual. We do not call forth the antagonism of the young mind by dogmatically repressing its egoism, and trying to overawe it. We turn the eye of the mind to look at what is beautiful and to enjoy it, and Plato truly tells us that with the eye the whole mind turns and not merely a part of it. We thus lead the human spirit by the green pastures into the life in ideas; and we believe that that life will then move forward by its own innate force of aspiration, its own inherent vitality, until it has become the conscious life in God—the religious life.

Language as literature belongs chiefly to the latter half of the secondary period ; and it is not till a boy is about sixteen at least that I should endeavour, *of set purpose*, to interest him in literature for its own sake as an ideal expression of human life.

But this does not mean that we are not to bring the young mind face to face with literature before the age of puberty. Even in the infant school we begin our work. In this, as in everything else in education, we begin at the beginning. The simple verses which give fit and sweet expression to simple childlike thoughts are to be read and learned by heart. What is not literature, in the best sense, to us, is literature to a child. Every stage of mental life has its literature ; and at each stage, as one succeeds another, we take care that the prose and poetry set before the child are, though simple, good of their kind. We take care, further, that he understands ; and by our own good reading of the pieces and by requiring them to be learned by heart, we gradually make our pupils feel the good in literary expression. We seek, in fact, for many years simply to make *impressions* of the right kind, deferring criticism, that is to say, the conscious discrimination of the beautiful, until a later period. In religious education all surely feel how important it is that good hymns be learned and sung by children. Hymns, aided by the simple story of the life of Christ, will together accomplish more for the religious education of the young than all the catechisms and church-going in the world. I might illustrate this ; but I am dealing with literature as part of secular instruction only, if indeed there be such a thing as secular instruction. Let

me give one or two pieces which belong to the child-stage :—

Take Hood's "Past and Present"—

"I remember, I remember
The house where I was born,"

the last stanza of which runs thus :—

"I remember, I remember,
The fir-trees dark and high;
I used to think their slender tops
Were close against the sky;
It was a childish ignorance,
But now 'tis little joy
To know I'm further off from heaven
Than when I was a boy."

This now is retrospective, and therefore may be said to anticipate the experience of a child; but I am far from thinking this an objection in a piece so easily understood as regards language. It is sufficiently understood at the time of learning, and it comes back after many days.

Take again Mrs Hemans' "Child's First Grief," which I need not quote. Then Wordsworth's "Robin"—

"Art thou the bird whom man loves best,
The sweet bird with the scarlet breast—
Our little English robin—
The bird that comes about our door
When autumn winds are sobbing?

* * * * *

The bird that by some name or other
All men who know thee call thee brother?"

Keble's "Book of Nature," Logan's "Cuckoo," Wordsworth's "Lucy Gray," "Alice Fell," and "Pet

Lamb," and Tennyson's "May Queen," and many others of this class at once suggest themselves. All these, with the best of Longfellow's poems, not to speak of the riches of ballad literature, national songs (see also "The Children's Garland," by Palgrave), the natural and breezy poetry of Scott, good prose pieces, which are almost innumerable, will fill the waking mental life of a boy up to the age of fifteen, till he, "by ever dwelling on great thoughts, becomes like greatest men."

Up to this point—the age of fifteen or so—we have been daily guiding the pupil in making acquaintance with words, that through them he may know *things*—the things of thought, the things that determine conduct. Mind and language have been growing together. Our object has been the nutrition and training of mind through language as a Real. Formal discipline of intelligence through grammar (in the large sense in which we have used that term) we have not neglected, but we have always subordinated it to the claims of the Real. The pupil now not only comprehends language in a wide and various range, but he can use it for the expression, if not always of his own thoughts, yet for the reproduction with grammatical correctness of the thoughts of others. But in addition to all this, he has, if wisely educated, received in abundance literary *impressions* from simple and good poetry, and these have been gradually moulding his life.

Mr R. L. Nettleship, in expounding Plato, speaks of the influence of plastic art on the young—the productions of those men who "have the genius to track out

the nature of what is fair and shapely" and to embody it in their works. Young citizens, he says, "should be like men living in a beautiful and healthy place; from everything that they see and hear, loveliness, like a breeze, should pass into their souls and teach them without their knowing it the truth of which it is a manifestation." What is true of the plastic arts is still more true of literature.

But now we may venture a step further, and go beyond mere impressions. In our readings with our pupils we may now attend not merely to the analysis of the thought, but to the beauty of expression, and its felicity in conveying the complex emotions of human experience, or, it may be, its failure to do so. We do not at this stage part with our past training and discipline: we carry it with us into the higher literary exercise. It all helps us to see that aptness of phrase, balance of rhythm, grace of structure, are not by themselves good literature; that, on the contrary, the inner truth of the thing before us, and its logical coherence, are the necessary foundations of the best literary art.

It will be said, by a few, that this is to turn the young mind into the field of literary criticism—a premature occupation. It certainly is literary criticism, because it is an attempt to see in what respects the piece of prose or poetry before us is good or bad, or middling. But why, I should like to know, should a growing mind be asked to accept phrases for realities, a jingle of words for truth, a sensuous blotch for nature, and be arbitrarily arrested by the will of another in

its growing desire to discriminate, and gradually to form its own standard of the good and true? Is not the very object of all education to guide and help the action of mind in its successive stages of comprehension of the world around it, and all that this various world presents to its experience, either directly or through the interpretation furnished by other and greater minds? This is the "criticism of life."

Doubtless such literary exercises may be overdone, or, more likely, may be underdone and raw. In the hands of a pedant they will become pedantic, in the hands of a fool they will be foolish, in the hands of a one-sided fanatic who can appreciate only one form of art—to whom Keats is perfection and Wordsworth prosy—harm may be done. But not so much harm, even then, as the good that will result from rousing the interest, and stimulating the activity, of mind, in its inherent longing for the ideal.

Perhaps I may illustrate from a personal experience, not three weeks old, what I mean by an elementary literary exercise. I was in a remote country school frequented by boys and girls, the children of ploughmen and crofters. The highest class, composed of five boys and four girls, of the average age of thirteen, had read to me a piece selected from their class-book by myself, but already partially known to them—Longfellow's "Building of the Ship." When they had finished, it occurred to me to say, "Now, instead of going to the subject and predicate and extension, and all the rest of it, go to your seats, sit apart from each other, read the poem carefully to yourselves, compare one part with another, and mark the lines you think the most beau-

tiful." They did so, and it was to me, as an education-
alist, a pleasant sight to see the intentness of counte-
nance with which these rough and awkward country
lads and lasses applied themselves to this, their first
lesson in literary criticism. After about ten minutes had
elapsed, I called for their opinions. One boy and one
girl had selected lines which suggested sadness; the
remaining three girls had selected those which had
reference to marriage—the bride and bridegroom; a
second boy selected the most striking image, while the
remaining three had selected the lines which had to do
with intense action. Each read aloud the part which
he had selected; when this was over, I made a few con-
versational remarks on one or two points in the poem
suggested by their own selections. These they listened
to with avidity. This is what I call a *literary* lesson;
and I shall be much surprised to learn that any teacher
does not see how much more educative and fruitful
this simple and natural treatment of a piece of good
prose or poetry must be than any amount of sentence-
analysis, or even Latin grammar.

I know that some will say, "Do not be in a hurry; all
the needed appreciation of literature, and the culture,
and the ideas it brings with it, will come in time." Now
what I maintain is that they will *not* come any more
than religion comes of itself, or a scientific habit of
mind comes of itself; and is it not notorious that, as
a matter of fact, they do not come? In language as
literature we have to begin, as in all other subjects,
low down. We have to lay the foundations early, and
let them settle, if we are to build on them to any
good purpose. Setting aside the exceptional boy, it is

certain that if I suddenly introduce a boy of sixteen or seventeen to Wordsworth, who prior to that has had no education in the language of literature and no training in feeling its beauties, I shall fail to interest him. So it is in other studies: I should fail to interest the same boy in a truly *scientific* book on Physics, or Geology, if I had not planted and daily nurtured in him a habit of interest in nature, directed his attention to its more ordinary and superficial phenomena, and to the explanation of these. I speak, of course, of the ordinary boy, which means 95 per cent. of boys. With boys of genius the educator has little to do, save to guide and control. It is notorious that the mass of boys said to be educated take no interest in nature, and if we add to this that they take no interest in pure literature—that is to say, in the best thoughts of the best of their own species expressed in fitting form—what is the use of all our educational machinery? Surely there is a blunder somewhere. I am not such a cynic as to believe that the human animal is so constructed by his Maker as to have an aversion to the contemplation of the beautiful and various world in its causes and harmonies, and to the perusal of the greatest thoughts on things and men as these are beautifully expressed by the prophets and seers of his race.

It follows from what has been said that at all stages of language-teaching we should read largely. At the stage of which we are now speaking, our reading must be varied and liberal with a view to fill a boy's mind with masterpieces. This is what the teaching of English literature in the school ought to be. And by such teaching he may be gradually led to recognize, as

Plato thought, the forms of goodness through what is presented to sense and imagination.

As regards Method, we have done little as yet but apply the great rule that a subject should be begun from the beginning, and, as we proceed, be brought into fit relation with the stage of mental progress the pupil has reached. Step *by* step, step *after* step. In truth, however, there is scarcely a rule of method which is not as applicable to the teaching of literature as to the teaching of any other subject. Only, one is a little averse to be guilty of the pedantry of applying them in detail. For of literature, as of religion, it may be said that rules of procedure, which may be of great use to a teacher in matters of the pure intellect, are of little value unless he is himself inspired. The genuine love of literature, the sympathetic living with the growing minds of the young, and the impulse to give that which you enrich yourself by giving, supersede all rules of method. Still, a word or two may be profitably said in correction of obvious faults, although the result may be merely negative.

Here let me quote again from Mr Courthope-Bowen: "By the study of literature as *literature*, I mean the study of a poem or prose-work for the sake of its substance, its form, and its style; for the sake of the thought and imagination it contains, and the methods used to express these; for the sake of its lofty, large, or acute perception of things; its power of exposition; the beauty, force and meaning of its metaphors, its similes, its epithets; the strength and music of its language." I quote this because I think it well

said, and also because it describes the working of the second governing rule of all method, "Let your process be analytico-synthetic." To work this out in detail is not my intention, but you will find most of the suggestions for teaching a piece of prose as substance of thought, applicable also in the domain of pure literature.

As a matter of fact, it is notorious that the school-master cannot shake off his hardness, his formalism, his pedantry, in this field of instruction any more than in religion; and the result is that literature in the school resolves itself into a list of literary names, and sinks into the examination of words, and of grammatical and historical forms and facts. A play of Shakespeare or Milton's "Lycidas" is read with a view to its anatomy, not to what the poems convey to the intellect and emotions—their satisfaction of the ideal in man. In the editions used the product of the artist is lost in a monstrous superfetation of notes. Why do teachers make *lessons* of everything?

Thus it is that the majority of boys at this secondary school stage care nothing for books, except books of impossible adventure or comic presentations of serious things. In these they find relief from the dissection of a great writer, whether the writer be English or Latin or Greek. And they are justified in the course they take. How can we expect any one to enjoy "Lycidas," or Portia's speech, or Hamlet's soliloquy, or Tintern Abbey, if they read ten lines a day, have to learn by heart a lot of notes (philological or antiquarian), and then begin to mangle the passages by writing out parsing and analysis tables—finally, perhaps, resorting

to the degrading process of paraphrasing? This would be to expect an impossibility. You, the teacher, are ostensibly giving him literature, whereas truly you are cheating him and giving him grammar—words, words, words. You are ostensibly giving him the real of literature; you are truly palming off upon him the formal and abstract. I would rather have the exclusive Latin training back again in all its aridity. There are plenty of *corpora vilia* in the English tongue on which the dreary experiments of grammar and analysis may be made. But be honest here, and if you affect to give him literature, give him literature. For one boy who enters with spirit into the formal, there are ten who appreciate the real. And do you not see that, if out of a class of forty boys you can send out even thirty inspired by the great writings of great men, you have educationally accomplished more for them than by sending them out with the most exact notions of grammar and analysis, while dead to literature? If you have ever realized to yourself that the final aim of all education, both of the school and the world, is an ethical aim, you will not doubt this for a moment.

Select then the books which are within the comprehension of your class, and read them liberally, generously. There is a superabundance of English literature of this class, not to speak of good translations from other languages. Then, read the book *with* the pupils at large. Let *them* read, and do you also take your turn of reading. Enjoy the book together—not as a lesson, but as a pleasant symposium. This is the sum and substance of the method. When you come to a particularly fine passage, direct attention

to it, ask them to point out its artistic beauties, and then read it to them a second time as it ought to be read. That is to say, if you *can* read, which possibly you cannot.

I do not mean to say that in such literary school-banquets you are to eschew all questionings. If a difficult phrase or allusion occur, ask in a friendly and conversational way what the precise force of it is: above all, let it be understood that *you are there to be questioned*. If it be poetry you are reading, encourage the boys to learn beautiful passages by heart, but avoid *prescribing* them. This is no task-work in which you are engaged. Says Quintilian (I. 8), "Point out the beauty of the arrangement, the charms of the subject-matter, the appropriateness of the words to the characters represented, what is worthy of praise in the substance, what in the words used," and so forth. It is now, if ever, that you are *living* with your boys. Now truly mind meets mind. It is now, and through this literary sympathy, that you lay deep the foundations of your moral influence on the whole future lives of your pupils. It is now that you are truly developing the religious possibilities of the little men and women before you. This, and not the spelling out with tears and vexation a dozen lines of Virgil, is the "Humanities."

That obstructive the "practical" teacher, and most of all, strange to say, the classical expert who usurps the title of "Humanist" on the strength of his imitative powers, will tell me, "Ah! this is theory; you don't know boys: why, even with the best teaching, one-half of them would find even this a bore." To which I reply that I think I do know boys, and that if one-half of them

find such intercourse as this with their master a bore, it is due to previous neglect of the real, or to you the master. Perhaps you put on your gown and college cap, and come down on them with a magisterial air, and with the aspect of omniscience. Even the luminous charm of Tennyson, or the deep calm communings of Wordsworth, cannot drive the superiority and the pedantry out of you. Who would accept "Il Penseroso" out of the mouth of the parish beadle? You come to your class-room to teach these poets, forsooth! to patronise them, and, through them, your boys. Now it is clear that this kind of work is too fine, too delicate for you; the college cap is out of place; the work must be done in your shirt-sleeves, if it is to be done at all. The boys are to lead, and you are to follow. Pray, how much more do you know than your boys in this field? It will be a stupid class that cannot puzzle you in the first five minutes by its questions. And you are no true educator if you do not rejoice to be puzzled by them.

A certain percentage of inferior organisms will doubtless be found in every class, and they will get no good; but how much larger is the percentage who resist and reject your formal and grammatical teaching? And yet you go on with it, and rightly so in its proper place, which, however, is not here in the sacred literary hour. Such things belong to the outer porch; we are now within the Temple of the Muses.

The question was recently debated in connexion with Oxford University, Can Literature be taught? It seemed to me that, as was natural in the case of

university dons, the question was mixed up with a quite different one: Can Literature be examined on? "Chatter about Shelley and Harriet"—this was the description of the essays that would be sent up for degrees. There is much truth in the criticism which the bitter phrase would convey. I think that literature can never be an *examination* subject; and if it could, it ought not to be so degraded. But it certainly can be taught—taught in the Infant school, and in the High school, and in the University, and all through life. Nor should any curriculum for an Arts degree be held to be adequate which does not include attendance on a course of literary history and criticism, as is the case in the Scottish Universities.

The man who doubts whether literature can be taught must have strange notions of the meaning of the word teaching. Is it not one of the pleasantest occupations in the world to read a good piece of prose or poetry with a young and ardent mind, and, by dwelling on its true meaning and its beauties, to introduce that mind to the humanities and thereby raise higher the plane of his daily life—spiritualizing him by humanizing him? Why then is it not done? The answer perhaps is, because it is very difficult to do. The teacher who will do the work successfully must be himself a man of humane culture, and of sympathy with the nascent and adolescent life of mind. If some so endowed have notwithstanding failed, it is because the foundations in the minds of their pupils, as I have said, have never been laid: the way has not been prepared. As summer is waning and autumn approaches, you hurry on with a view to a harvest, not only in literature,

but in all that pertains to the spiritual life. You forgot to break up the soil in early spring, and to sow the seed, and to harrow. The warm summer sun consequently played ineffectually on a hard surface, and if anything has been produced at all, as will certainly be the case where the native qualities of the soil are worth anything, it is weeds or wild oats.

If you think it necessary in the later years of the secondary school to give some instruction in the history of literature, you will give it in connexion with the history of your country. You will give the minimum number of dates and the maximum of inner logical connexions. When this is done, the reading of a narrative of English literature will at least do no harm. But read an author before you read about him; "Matter before Form."

Is it not the fact that the general result of all our education is that boys and girls, youths and maidens, do not as a rule, even after they have grown up, read anything except narratives of events, real or imaginary, which have a power of exciting the mind, like wine or gin? They care also, perhaps, for accounts of proposals that affect their own *immediate* material well-being. As regards literature, they are barbarians. Listen to the drawing-room songs that are sung and applauded. Are our upper classes—the pure product of the great Public Schools—really above the level of the Music Saloon? No use complaining of this; so it will be to the end of time, as regards a section of every population. But if an enjoyment of literature and a genuine interest in the beauties of various nature be the marks of a cultivated mind, then the culture and civilization

of a nation may be fairly measured by the *proportion* of the population who love literature and who have an open mind for the show of things, and the moral meaning of the world. This—not Latin and Greek—is the Humanities; Latin and Greek are the Humanities only in so far as they are this, and no further. As educationists, our duty is to increase the proportion of those so humanized in each successive generation; and this, because the ethical life of a people is largely determined by their interest in such things. And I venture to affirm that, in the sphere of religion and morality, nothing can so surely promote and sustain purity of feeling, reasonableness of opinion, and elevation of standard, as love of literature and a feeling for nature.

The extent to which such great results are attainable in the school depends on the conception which the teacher forms of his spiritual function, and the methods by which he gives effect to his conception. Let it not be supposed that I advocate the undue fostering of the emotional and ideal in youth. I merely wish to satisfy and direct what God has given. No man is more profoundly convinced than I am that the education of the human spirit is not completed when it is merely permeated by feeling and elevated by emotion. Reason, whose function it is to raise into the sphere of absoluteness and duty the ideal teachings of emotion, must be exercised and strengthened. The heart has to be subdued by the intellect, life and its purposes have to be rationalized by each for himself, and the vagueness of sentiment has to become the certitude of the science of conduct. Law must regulate and govern emotion,

but it is law within the sphere of emotion, and does not supersede it.

I have now dealt, as briefly as I could, with language in the school in its concrete, its formal, and its literary aspects. It is the mother-tongue of which I have been speaking, and I hope I have made it clear that no subject, or combination of subjects, approaches the mother-tongue as an educational instrument. It is the centre round which the life of every earnest mind revolves: it is the soil in which alone it can truly live; and so also, and I may say *therefore*, it is and must be the centre round which all true education of the young mind must revolve, the soil into which every growing mind must strike its roots deep, if its growth is to be vigorous, native, national and humane.

I will now speak of foreign tongues and the method of teaching them, taking Latin as type.

LECTURE VII.

FOREIGN LANGUAGES—LATIN AS TYPE.

I HAVE already shown you that the best culture which a man receives through language is to be obtained only through his mother-tongue. While he *seems* to be deriving culture from a foreign language, it is in fact chiefly from the comparisons, similarities, contrasts of the forms of thought and expression in that language with the forms already familiar to him, that he receives intellectual and moral benefit and a finer æsthetic perception. The foreign tongue, accordingly, will be of substantial advantage in his education, apart from its practical uses, only in so far as he, more or less consciously, transmutes its forms, its thought, its images, its delicacies into the familiar vernacular which is, and must always be, the vesture and expression of his own inner life. Language, as I have frequently said, is a necessity for the growth of mind. Growth depends on finding fit utterance for those complex mental states which succeed each other in the history of the race and of the individual, and are ever deepening their significance and widening their range. If the form or mould into which each man's mental life runs, and by means of which he feels and thinks as a self-conscious being, be

his own vernacular, then Latin, Greek, or French, or German, can never be a substitute for this, but only contribute to its richness, explicitness, fulness, and fitness.

Now, fortunately, it is impossible to learn any foreign tongue whatsoever without the constant discrimination of difference and recognition of likeness as between that tongue and the vernacular, thus forcing the latter into clear consciousness, and making us critical of our own utterances. The result is that native words, phrases, syntactical forms, metaphorical expressions are no longer known and used by the student in a merely rote or imitative way, but with due regard to their true significance as symbols. And although to be conscious of language is not to be conscious of thinking as such, it is the next thing to it: and thus a great step is made towards a thinking life of intelligence, as opposed to a rote, imitative, and conventional life. Consciousness becomes self-consciousness. In brief, it is just because the conscious exercise of thought on the necessary vehicle of thought is the nearest approach to the exercising of thought on thought itself, that it is so highly educative, both as a training and as a discipline.

I select Latin as type of foreign tongues for many reasons unnecessary to detail here. Our first question when we admit a subject to the school curriculum must always be, "*Why* do we teach it?" "It is the province of a teacher," says Mr Thring, "to know why he teaches as well as what he teaches and how to teach." A modest demand to make of the teacher surely: is it an impertinence to suggest that, while still young and not

yet hardened in scholastic vices, he should be trained to know all this?

(a) REASONS FOR TEACHING LATIN.

Other reasons than those which influenced the fourteenth, fifteenth, and sixteenth centuries must be sought for. And there must be valid reasons of another kind which have operated powerfully on the side of natural conservatism: for mere conservatism itself could scarcely have done all that some attribute to it. Other reasons, and, as I think, sufficient reasons, there are.

I am not going to discuss the question whether a foreign language should be approached from the imitative or grammatical side. I content myself with giving, dogmatically, my own conclusion, reached in the light of the objects we have in view in teaching a foreign tongue, as well as of some experience. That conclusion is, that every foreign tongue should be approached from the *grammatical*, or formal, side.

The question remains, *How* is the grammar of the foreign tongue to be taught? The general answer must be, Just as English grammar is taught. The method which I explained and illustrated in the teaching of English grammar can be applied by any one, without extraneous help, to Latin or French or German, if he will only think it out. There are certain differences, it is true, but these generally arise out of the *specific reasons* for teaching this or that foreign tongue. Accordingly, I ask you to go with me into the reasons for teaching Latin in these modern times, and I shall then illustrate the method. I would only further

premise that, as we have to approach a foreign tongue formally or grammatically, it is impossible to separate the real from the formal in our instruction. These advance *pari passu*.

We teach Latin—

(1) Because as a formal and grammatical study it has peculiar advantages, and, more effectually than any other language (except Greek)¹, gives discipline to the intelligence, and the result of discipline, viz. intellectual power.

(2) The study of Latin gives (to an Englishman at least), more than any other language can do, a training in words—the relative values and the functions of words, and, consequently, training in the thought-things which words denote. The shades of meaning in vocables are brought into high relief.

(3) The analysis and subsequent synthesis whereby we truly comprehend an English sentence, and which is a direct training of the processes of mind in knowing (in the scientific or any other field), are most effective as training when it is a foreign tongue that we are teaching; and, above all, when that foreign tongue is Latin. This because, in order to give the English translation, a pupil is forced, whether he will or not, deliberately and of set purpose to consider the mutual relations of the parts of a complex sentence; and, secondly, because of the exactness and precision with which these logical relations are brought into prominence in a highly synthetic language. In this relation, Latin is better than Greek, because there is less deviation in

¹ For *boys*, Greek is inferior to Latin, in my opinion, especially for British boys.

it from a normal type. There is breadth, strength and simplicity about its grammar.

(4) The working out of a translation from a foreign tongue is a training of the imagination, which has to bring itself into play in order to unite into a whole, in their true signification, the parts of a sentence. Latin in a special sense gives this training because of its remoteness. The imagination, moreover, is checked and kept within the wholesome bounds of truthfulness by comparing the result achieved with the original.

(5) Latin is, to a very large extent (to the extent of two-thirds at least), our own tongue. In studying Latin, therefore, we are studying our own tongue in its sources, and getting all the discipline and nutrition of mind which flows from the study of the origin and *history* of words. Latin enables us to revivify our own tongue for ourselves. Nay, we are studying our own language in much of its syntactical mould also, as may be seen by reading our early prose writers, and even those of the eighteenth century.

(6) It follows from the preceding reason that, in studying Latin, we are brought face to face with modern conceptions as to moral duties, social relations, and legal obligations *in their origins*, and that we thus undergo a kind of unconscious philosophical training suited to the, as yet, immature mind, and moulding its conceptions from the foundation. Dr W. T. Harris, Education Commissioner for the United States, says:—

“One may say that of a hundred boys, fifty of whom had studied Latin for a period of six months, while the other fifty had not studied Latin at all, the fifty with a smattering of Latin would possess some slight impulse towards analysing the legal

and political view of human life, and surpass the other fifty in this direction. Placed on a distant frontier with the task of building a new civilization, the fifty with the smattering of Latin would furnish law-makers and political rulers, legislators, and builders of the State."

This may be an exaggeration, but there is an element of truth in it. In any case, Latin is not a dead language. Its influence is still living in our own tongue, our thought, our feeling, our institutions, our law, our policy. A language does not cease to live because it ceases to be spoken.

(7) In studying Latin we are taking possession of the key of the Romance languages, shortening the time needed for acquiring these by at least one-half.

(8) The study of Latin introduces the pupil in its later stages to a conscious discernment of Art in language—the artistic or beautiful in expression. And this to a degree which no modern tongue can do, because, first, of its chaste severity of form; and secondly, because being so far removed from our own time we can look at it as a fresh and alien object. Thus, by contrast, our implicit feelings regarding literary form in our own tongue are brought into explicit consciousness—raised, in short, from mere feeling into knowledge.

(9) The study of Latin, as a dead tongue, especially in its later stages, when it is accompanied by the study of the life, art, and literature of the Roman, has a remarkable influence on the tone of thought and character. It has this influence by connecting us in a living way with what seems, but truly is not, a dead past, and thereby expanding our intel-

lectual and moral sympathies so as to embrace that past as part of our own life. It makes us members of a larger human society. Modern cotemporary language and life are too near to our own to have this cultivating influence to the same extent, and do not teach us to see things in a true perspective; they may be said to broaden our lives, but they do not lengthen them. Neither the Hindu nor the Chinese language and life would serve, because these are not *our* past. The ancient life, by thus stimulating the historical imagination and carrying it out of the present, tends to give balance of mind, checks sc̄iolism of opinion and crude-^{narrow}ness of judgment based on a narrow induction of things which, as being close at hand, are apt to assume undue importance. The true humanity of the growing boy is thus deepened and strengthened.

I do not here speak of the larger culture which Latin, as literature and as the embodiment of the attitude of the Roman mind to life and social order, gives to the university scholar who has mastered these. The education of the people is not to be regulated in the interest of either literary or linguistic or historical experts. We have to think of boys and the school only. All else can take care of itself.

It might be said, and has been said by certain arid utilitarians, that the study of the history of Rome would do much that I attribute to the study of the language of Rome. But this is a mistake. By the perusal of the history and by the study of translations, much could be done doubtless; but the result would fall far short of our aims. The true history of a country is the thought

and literature and art of that country; and I know very little of any people if I know it merely in its annals of events, even if I also exhibit in bold and effective relief its great characters (which is not always done). I *know* a people only by living contact of mind with mind, of humanity with humanity, and this is alone possible by contact with its language. This is to know its true history, its true significance as a factor in the world's progress, because this alone is to know its inner life by ourselves living with it.

At the same time, I am not concerned to defend the past and present expenditure of time on Latin and Greek. Even a god may in a degenerating race become nothing but a fetich.

The reasons for the study of Latin which I have given might be very much amplified and elaborated; but I am not here defending against opponents the importance of this special kind of linguistic instruction. My sole object is, by bringing before you the reasons *why* we learn Latin, to introduce you, in a *rational* way, to the question *how* we should teach and learn Latin. Each one of the reasons which I have above assigned has a direct bearing on *method*, because method is a *way*, a road to certain ends. Think, then, of these ends, and try to inquire the road to them for yourselves, and you will, so far as these ends at least are concerned, have constructed for yourselves a method of teaching Latin.

It will be observed that I have not included among the reasons for teaching Latin the reading of the Latin classics in after-life. Those who know the facts would laugh at a man who in these days used such an argu-

ment in good faith, or would be indignant with him for attempting to impose on their presumed simplicity. The "far-off interest of years" is never realized by the boys who spend 8 to 10 years on Latin and Greek, because there is no capital, and save in a few cases there never was. Just as little would I be disposed to try to make you believe at this time of day that Latin and Greek are synonymous with a liberal education. On the contrary, a man of exclusive classical training is illiberally educated, so illiberally educated that he does not even know it. The cause of the ancient tongues is lost if we rest it on untenable grounds. Least of all would I maintain that classical men can alone write English. This is contrary to fact. They are generally poor writers of English, and that just in proportion to their devotion to the ancient classics. There is I admit a certain wholesome severity of intellect about classically trained men in their treatment of all subjects, whereas in the scientific man we find this only in strictly scientific subjects. This result is a great gain; but it is just possible that it might be generated by an equally thorough training in English, French, and German. There is little opportunity of trying the experiment: for, young men who wish to combine intellectual work with cash-rewards must take to the paying subjects—Greek and Latin.

This is not an essay on classical education. Notwithstanding what I have said above, I may also now say,—Can any one, who has had personal experience of their effects on his own mind, doubt that the highest and best education must always include Greek and Latin? Were I to criticise, in a hostile spirit, the

claims of classical and humanistic education, my first objection to it would be that in the school the boasted education is not classical, and not humanistic; and my second would be that it is anti-Hellenic. We do not take up the Greek attitude of mind by dissecting Greek, any more than we become of the same spirit as Christ by virtue of our knowledge of New Testament philology. Do you imagine, for a moment, that if the Athenians had discovered Sanskrit they would have trained their boys on the Vedic hymns and the Mahabharâta? Can you think of a Pericles or a Plato burying the nine Muses out of sight and carefully eschewing music, art, national literature and history, and guarding their boys from such frivolous society by involving them in Sanskrit and Zend and *putting all the money on these*? In the *manner* of our devotion to Latin and Greek we are conspicuously un-Greek. To have a frank open eye for all that is beautiful, to give a hospitable reception to all that presents itself as knowledge, to train in past heroisms and in present civic duties, this is to be Hellenic. In education the Athenian gave boys what nourished and enlarged the mind. But I forego these polemical temptations and turn to my immediate subject, the method of teaching Latin.

LECTURE VIII.

METHOD OF TEACHING LATIN.

IN teaching Latin, we have to keep the reasons for teaching it always in mind. They yield rules and directions for procedure which, to a large extent, are peculiar to the teaching of Latin. But we have also to keep in mind that the majority of our pupils must leave us for the business of life before they have acquired, even fairly well, the language or languages we teach them. Consequently, the rule which is applicable to every subject is specially applicable here—viz., that our *method be such as to give to every pupil the full benefit of the training and discipline which the language is presumed to afford and which the pupil's age admits of, at whatever point he may cease to study it*. Herein lies one of the claims which all method permanently makes on the teacher—that it secures this admirable result.

Those of you who remember the first lecture of this course will see that the functions of Language as an instrument of education, as giving food and training, as giving discipline, and as giving cultivation of the æsthetic perceptions, are all included in the reasons assigned for teaching Latin; and, in due degree, any other foreign tongue.

Were there time and space, I should here introduce all the rules of method, as deduced (see appendix) from the facts of psychology, and apply them to the teaching of Latin. I content myself with the more important.

1. *Teach one thing on the basis of another which is already known; for the mind advances to new knowledge on the basis of what it already knows. Knowledge is an organic growth, not a mechanical one.*

The old knowledge out of which the new language must grow is the knowledge of the vernacular.

As regards vocables, this is clear enough. *Musa* and *dominus* have no meaning to anybody except in so far as a "song," or "muse," or a "lord" are already known. We must know the "thing," whatever it may be, in our own tongue before we seek to know it in another.

If the new is to grow out of the old, Latin grammar, no less than Latin vocables, ought to grow out of English grammar. A boy should be able to parse fairly well, and be familiar with the relations of clauses in English sentences, before he begins Latin.

I hear the sound of the usual stock objections, from a certain type of classical teacher, now nearly outworn, when I say this—*e.g.*, "There is no English grammar, properly speaking;" "Boys never learn English grammar thoroughly till they know Latin grammar;" "Boys, in fact, cannot do it." In brief, English grammar is Latin grammar: for I suppose that is what it all amounts to. Even to deny this is now I hope an anachronism. That the boy who knows German will thereby know English grammar better than the boy who does not know German, is true; still more certain

is it that the boy who knows Latin will know English grammar better than the boy who does not know Latin. Everybody will admit this; but it is an absurd inference that the knowledge of English grammar *depends* on a knowledge of German or Latin. All that it means at bottom is, to use the words of Goethe, "A man who knows *only* his own language does not know even that."

Enough on this point. I stand by the Rule; and maintain that the new should grow out of the old; and that, therefore, a boy should not be introduced to Latin at all until he has a firm hold of English accidence, parsing, and general analysis. We should find boys in this way make much more rapid, certainly surer, and always more intelligent, progress with Latin. What they did would have meaning.

In connexion with this, let me say that the arrangement of tenses and moods in the conjugation of English verbs should, as much as possible, correspond with that adopted in the Latin grammar. I think that the Latin ought to meet the English here half-way, and that, for example, the subjunctive mood should always be called "Potential *and* Subjunctive." In this way it would be seen clearly that it was used both for the English Potential, "I may be," and the English Subjunctive, "If I be," and so forth¹.

In syntax a good deal more in the way of preparing for Latin can be done than is generally admitted. Thorough English parsing, in which the relations of the predicative verb to subject and object, &c., are

¹ Parallel Grammars recently published by Sonnenschein & Co. try to give effect to this idea. I have not examined them, but they are well spoken of.

fully brought out, would do very much to promote a clearer and quicker comprehension of Latin syntax than we at present find, as being not something altogether alien to English, but only different. Remember, too, that if we forfeit the discipline obtained by contrasting English and Latin, we imperil the teaching of Latin altogether, for we thus abolish one of its chief uses for boys.

It follows from what has been said that quite the earliest age for beginning Latin should be the second year of the upper-primary period, viz., the thirteenth year, save in exceptional cases.

2. *The real, or concrete, should precede the abstract, as this order accords with the natural growth and operation of mind.*

As regards vocables, for example; a certain number of these should be supplied in connexion with every declension and conjugation as the paradigm of each is acquired, but they should, in the first instance, be restricted to things of sense; *e.g.*, the names of the more common animals should be given, and in connexion with these, the parts of the animal. You give *taurus* and *vacca*; give next *cornu*, *pes*, *os*, *cauda*, and so forth. Then bring in those adjectives which are fitly and usually applied to these things, viz. forms, colours, &c. Thereby also you fulfil a further rule of method which requires that you "associate teachings." A boy will remember with ease all the Latin words you can use in speaking of a cow if you have a picture of a cow before him and keep to its external characters. No Latin words should be given in the earliest stages, except

those which denote things already familiar. Do not be afraid of interesting your boys too much in their work. This Rule, however, is best illustrated under Rule 3.

3. "*Teach generalizations as generalizations.*"

That is to say, we must base all generalization on the particular and concrete, which alone gives the general and abstract any meaning. Rules of syntax are generalizations, and they are to be constructed out of the initiatory reading lessons by the pupil with the help of the master. As the pupil gradually acquires them, he will write them down as formulated for him by the teacher on the blackboard, and enter them at home in a grammar note-book. Here again the association with concrete instances helps the memory. And still again (for all sound rules of method help each other), you evoke the will of the pupil, and by giving him a sense of power in construction, you elicit intellectual interest.

I know it will be said that if the boys are told to learn the generalizations by heart at once, and apply them as occasion arises, they will learn them sooner. But this old-fashioned notion is simply not true. Very few ever learn them at all so as to see their true bearing on the concrete. By the inductive method they *must* see this; their memory, also, as I have said, is helped by the rationality of the connexion and by association with particulars, and they thus cannot help learning *more quickly*. Besides, quickness of acquisition is not everything: the course of instruction must be *solid* and *sure*, as well as quick.

Then, there is the question of intellectual training

and discipline, one of our chief reasons for teaching Latin at all. The inductive method gives these in addition to all its other advantages. Is it to be supposed that the method of teaching any subject which is the most educative, is the most ineffective? This would be a strange contradiction in nature. Let the teacher always remember that he is teaching a *mind*, and not this or that subject to a mind. I would repeat here what I said in speaking of English grammar: it is by constant examples, not by rule or precept or laboured exposition, that boys realize the generalizations of grammar.

It is not, of course, meant that a boy is to wait till he sees a very large number of "instances" before he completes his induction. He is not a grammatical investigator, save in a boy sense. The rules of the art of education provide for this as well as for other things. The boy, if his will is to be evoked, must be self-instructing; but the teacher is to be his "guide and co-operator," and so lead him to a result which, left to himself alone, he would never reach. This is what teaching means.

When Latin is properly taught, every lesson is an inductive investigation: every translation if taught in the same spirit, is a fresh problem demanding the analytico-synthetic operation of intellect.

The success of a teacher is not to be measured by the success with which he stifles all intellectual vitality in his pupils.

4. *Turn to Use.*

We never truly know even a word or form, much

less a linguistic rule, until we have used them. "By playing on the lyre we become lyre-players," says Aristotle. Every acquisition in the shape of words or generalizations, accordingly, must be turned to use, *from the very beginning*, for the making of Latin. No lesson in Latin is a complete lesson which does not embrace this. Oral composition, and composition by the help of the blackboard, must be a part of every lesson from the first. Give the boy *est* and *sunt* and *non*, and you can begin before the end of the first week. Masters, who wisely do this, are yet apt to trust too much to books. Now books, especially good ones, are very useful in their own way and place. But teachers will never understand teaching till they learn to regard books as merely subsidiary; and as always necessary evils. No man certainly has a right to teach any subject whatsoever until he is independent of books. It must all be in him. He must be saturated with his subject. I am well aware that such teaching as I refer to is more laborious for the teacher, and, as a matter of course, we have his indolence finding arguments against it. One thing is certain, that such teaching attains its end; that the other way, which, under more or less of disguise, is the rote-way, has utterly failed, requires no evidence. *Circumspice*. Prize pigs from Belfast are unsatisfactory evidence that all, or even the majority of, the pigs in Ireland take on fat. So with a few university scholarship hunters: what of all the other boys?

The boy, remember, has learnt, or is daily learning, the more common Latin vocables, under each declension and conjugation, which have reference to things

of the *sensible world and of ordinary life*, and these can at once be utilized. The making of Latin will advance with the growing knowledge and growing intelligence of the boy, just as English does or ought to do. All the vocables acquired should be turned to use by being thrown into living connexion one with another, and not be left in columnar isolation. If our aim were simply to fit boys to make acquaintance with Latin literature in the original, it would, perhaps, be difficult to maintain the imperativeness of this early necessity of Latin composition; but this is not our sole, or even our chief, aim. Even professed scholars do not, as a rule, read Latin literature, after they have graduated, except as business. These early exercises should be oral in the first instance, and embrace gradually some of the common concerns of life. If a proper selection of vocables to be learned by heart is given (in accordance with Rule 2), and if a few verbs are early thrown in, this practice of oral composition is quite feasible. Only simple sentences are to be attempted, to begin with. In training to synthetic and imitative composition in the vernacular, I pointed out the importance of requiring the boy to answer questions in complete sentences, and this rule might, perhaps, be attended to also in Latin with advantage. Let me add: teach nothing in the grammar that is useless. It is a mistake to suppose that a thing is of educational importance in proportion to its remoteness from 'use' or its offensiveness to boys.

5. *Present to Sense.*—*The eye should be appealed to whenever practicable.*

I am ashamed to quote Horace's "Segnius irritant," &c. (A. P. 180.)

Strange that men should have been so slow in applying a precept so obvious. A Latin class without the use of a blackboard, on which every new word and sentence and rule may be written distinctly, is an anachronism. You have not taught anything capable of being presented to the *eye* until you have taught it *through* the eye, as well as through the ear. Were it possible to smell it and taste it and touch it, you should also teach it through the nose, the mouth, and the skin. The senses thus establish their own associations, and aid memory.

Before leaving this rule of method, I would, by way of subsidiary suggestion, say that it would be well were the Latin declensions and conjugations exhibited in black letters on wall-maps, so as to catch the eye, and be taught in school from these maps, *after they have been first constructively worked out on the blackboard*. In exercising the boys in elementary composition, oral or written, and in parsing, an indication of any error made, by simply pointing with the rod to such a wall-map, would be very efficacious. The correction of the error would be thus associated with locality, and with the eye, as well as the ear.

In reading Cæsar, or any other historian, graphic maps of the country should be constantly present and constantly referred to. In battles, the master should draw on the blackboard the position of the opposing forces. In other reading, antiquities should be represented by drawings wherever possible—not by words.

In conclusion, nothing *new* should be taught which

is not presented to the eye on the board. How foolish is a master to give for the first time *scindo*, and merely *tell* the conjugation of it, and yet how universal the practice !

6. *Step by step: step after step.* The teacher of Latin should set down in his school diary (which should be a kind of appendix to his Instruction-plan of the school) the curriculum through which he means to carry the boy, and the definite amount to be taught in successive months, terms and years. Little, and that little well, should be his motto. Any other mode of procedure is loose and vague, and there is a want of genuine earnestness about it.

7. *Evoke the Will.*

In order that any subject of instruction, or any part of a subject, may be really grasped, the boy must bring his own will to bear on it, with a view to apprehension and comprehension. He must not sit passively and have things placed before him by his teacher. You have to pump out of him, not to pump into him. The teacher is the caterer, guide, and co-operator ; but that is all. His duty is simply to direct the pupil what to do in due order and succession, and to get the pupil to do it. Apply this to the getting-up of prescribed lessons :—

The master having, after due thought as the guide of his pupil, “set the lesson,” the boys should be required to attack it in the schoolroom under his guidance. The present practice of converting schools into repetition halls, where the work done elsewhere is merely

“said over,” the master relieving himself of all true effort to educate, and indeed even to instruct, by letting boys pit themselves one against another for places, while he merely keeps the game going, is not education—not even instruction. The true work is done elsewhere. As caterer and co-operator, then, the master should put the next lesson before the boys, and, supposing it be a new conjugation, get the boys to follow him as he writes it down on the board, requiring them to *find out for themselves*, and to point out, its resemblances to, and differences from, what has been already acquired. Those resemblances and differences being thus worked out, should be written down in bold characters by the master on the board. A few minutes spent asking questions on what is thus written down, secures that instruction in the lesson has been given—and how? By the boys to themselves—with the co-operation of the master, and organically out of the old. They have had an intellectual exercise, and the result is intelligent perception. This, observe, is discipline so far as it goes, and if the boy left school for good that very day, he would yet carry with him something better than knowledge. It is *only now*, after the above process, that memory comes into requisition; and the boy should be expected to prepare overnight nothing save what has been first done and understood in the school.

So with translation: the master, having heard a few read the lesson of the previous day and having done the parsing carefully, should state generally the substance of the next chapter, and turn the boys on to

the learning of it under his guidance and co-operation—sentence by sentence. After a pause, he calls for translation, and if there be considerable difficulties, he points out the leading clause of the sentence, and gives such other limited assistance as he considers necessary. The passage being thus worked out in co-operation, the master should then require the boys to bring a written translation on the following day. While the other boys look on, this written translation should be read by one or two of the cleverer boys, who might then collect the other exercises and correct them. This being done—and it ought not to take more than fifteen minutes—there should be oral construing of the passage. The teacher should then make the boys parse one sentence in full detail, repeating, word for word, every rule hitherto learned, confining himself in this exercise to the worse half of his class. The *verbs* of the rest of the lesson having been conjugated, he proceeds to the preparation of the next lesson.

By thus working out the lesson along with the master, with a view to the working of it out by himself at night with the help of a dictionary, the boy more truly does his share in the learning than by the present plan, according to which a few boys prepare their work independently, but the great majority are dependent either on tutors or on cribs, or on copying down the master's reading of the next lesson (which, of course, is a crib), or on their neighbours.

If you do not think the above a good plan, and are of opinion that boys really instruct themselves best by getting their lessons to prepare without any previous assistance, and by using the school simply as

a repetition and testing place, you will at least see the importance of causing the boy to write out his translations daily. By so doing he cannot shirk his work : he truly must apply his mind to the bit of Latin before him in order to reproduce it in written language ; and so far he instructs himself. You may say, How can I know in that case that a boy instructs himself ? He may have a tutor, or use a crib, in his own home. To which the answer is : For the former you are not responsible, and the latter you can find out with perfect ease. You test him by the oral construing which follows the reading, and, further, you have simply occasionally to require the written exercise to be done in the school under your own eye. In any case a test will be applied at your regular written class examinations, which should be fortnightly. Masters talk against cribs, but there can be no doubt that they purposely wink at the use of them, or at least are indifferent about it. It is very easy for them to detect the practice, if they choose to try ; and when morality begins to be deliberately aimed at in our secondary schools, the masters will quickly find out the boys who are not doing honest work. So much for daily written translations, which should be clearly and carefully done. If you think the lesson too long to be written out, you can give the most important part of it.

Consider, further, the bearing of this practice on another of our reasons for teaching Latin—its utility in giving a comprehension of English. These written translations are English composition exercises of the very best kind, because they are regulated, as to their *form*, by a language whose syntactical construction is

close and logical, and because the matter of the composition is, as is right at this stage, supplied.

Finally, with a view to instruction in shades of meaning and exact and literary reproduction, as distinguished from close construing, you should conclude the lesson by reading a translation made by yourself in your best style, taking advantage of the best cribs in doing this.

9. "*Be exact and thorough,*" for all knowledge as it is acquired must be exact, if it is to afford a sound basis for further organic progress.

Note the importance of this, not only as making progress possible, but in view of one of our reasons for teaching Latin—that it is a formal *discipline* of intellect. How can there be any *discipline* where there is no exactness and thoroughness? This is all-important. And yet how loosely Latin is taught! That lax translation which boys make in a class, trusting to some sudden inspiration, or to a prompter, or to the master, is a training in inexactness, and is positively hurtful both to the intelligence and the moral nature of a boy. With a view to exactness, observe again the advantages of much writing. A boy in writing out his lesson ascertains his own ignorance: in oral work he never knows (save in a few exceptional cases) whether he has accomplished it or not.

This habit of writing also, let me add, gives a sense of power and progress, and of independent activity. Thus it is that one good rule of method supports every other rule, and is supported by them in turn. Observe again, for example, how this rule of writing out with a

view to exactness gives effect to the rule "Present to Sense." In the written exercise, the boy creates for himself a thing to look at, and does it with an intentness and application which ensures its being retained: for he recognises his Latin through a fresh sense (as it were)—the sense of *touch*, by the manual act of writing. Still once more, observe how a sound rule of method tells in every direction: the habit of writing extends the number of associations with the work done, and so helps the memory.

Exactness in the knowledge of the day's translation means that no boy shall leave it till he thoroughly knows it¹.

10. *Confine your teaching to the leading outlines or salient facts in the first instance, and gradually fill in details.*

This rule is based on the psychological fact that *thus* we perceive and conceive.

In Latin, then, confine yourself to a few rules at first, until they are sufficiently understood, and then go on to others. The boy has his own grammar note-book, and enters them as they occur.

If this requirement of method apply to the ordinary rules of syntax, how much more does it apply to idioms, and exceptions, and irregularities! And yet the old practice (old, though not yet antiquated) was to cram them all down together. With what result?

11. Again I recur to the important rule, TURN TO

¹ The question of "Removes" falls to be considered here, but may be passed by, as having to do with school organization.

USE: this time in connexion with more advanced work—the translation of a Latin author.

You have read a chapter of Nepos, or of Cæsar, having prepared it in the manner explained above (Rule 7). You have parsed all the verbs, and also such portion of the lesson *in extreme detail* as there is time for. But you have not done yet with the chapter. What is the significance of the chapter in view of the reasons for teaching Latin, and the acquisition of the Latin tongue? It is clear to me that you have not *used* the chapter until you have extracted from it (1) all the vocables, (2) all the syntax, (3) all the making of Latin, (4) all the English, which it will yield.

(1) *Vocables*: I do not mean to say that you are to build up on the foundation of the words occurring in the lesson *all* their derivatives, but that you are to build up all the *more commonly used* cognates and derivatives. It is extraordinary what a mass of vocabularies the first book of Cæsar's "Gallic War" will thus yield. These groups of cognates the boy will enter either at the end of his grammar note-book, or in a separate book.

(2) So we proceed with syntax. The lesson must deliver up to the boy *all* the syntax he has as yet learned and extend his knowledge.

(3) So also we proceed with the making of Latin. To-day we make Latin out of yesterday's chapter, in a free and varied way. No exercise in Latin composition excites the interest or supplies the discipline which retroversion of the English of past chapters into Latin does. On this, indeed, we mainly rely for Latin composition, using composition books as mere accessories and helps.

(4) The English that lies *in* the Latin has to be taught. For great numbers of English words are now to be seen in their origins and primary significance; and thus one of the chief reasons for our teaching Latin is satisfied.

I am well aware that some boys will be left behind, however good the teaching; but they will learn something at least, and they will be disciplined. I am also well aware that there may not be always time to exhaust every lesson. But have the right mode of procedure as your aim. This is the essential thing.

A single chapter of Cæsar thus thoroughly and exactly *known* (or "lessoned," to use Milton's word) is worth twenty loosely, or even fairly, gone over. As a *discipline* you will at once admit that this is so. But what I further maintain is, that every part of sound method helps every other, and that the so-called *practical* outcome is also thus best secured. With such thoroughness and exactness as I demand, the boy would take a considerable time to get over the fifty-four chapters of Lib. I. of, say, the "Gallic War." I admit that he would do only twelve chapters per month; but are five months, or even six months, too much to devote to the first book of Cæsar, if at the end of that time a boy truly knows it, and has constructed his own note-books out of it? He will have learned more, quite apart from discipline, than by four books read as they are too commonly read. To Latin, as to other studies, the rule of Quintilian is applicable: "*cito scribendo non fit ut bene scribatur, bene scribendo fit ut cito*" (x. 3, 9).

12. *Exercise the Memory. Revise.*

All the above rules make remembrance easy, for they presume understanding, and they give free course to association. But, apart from these rules, consider the importance of constant revision with boys if they are to remember. What a grown man will remember after one telling, has to be told twenty times to a boy. A day once a week should be set apart for revisal, and a "grand" day once a month. When the pupil begins Latin poetry, prescribe the learning by heart of lines. Not too many. A few, well learned—this is all that is needed.

What has now to be said concerns the middle of the third year and thereafter.

13. I would refer you now to our ninth reason for learning Latin, and deduce this rule: *A pupil must be so instructed that he shall attain a grasp of the sweep, characteristics, and genius of the language, and a general acquaintance with the literature and history, of the Roman people.*

In the earlier stages of study little can be done in this direction, it is true. More, however, than is generally supposed may be accomplished. The slow, exact, and critical way in which the regular Latin lesson should be done may possibly weary boys. To obviate this, and to give your pupils relief and some acquaintance with Latin literature, and a larger comprehension of the sweep and character and capacity of the language than they can otherwise get, there ought to be *cursive* reading in every class above the second. For example, while engaged closely and critically on

the first book of Cæsar, the master should read *with the boys* some such book as Eutropius or Cornelius Nepos—translating a sentence, calling on some one to do it after him, and then hurrying on to the next sentence. In this way the whole of Eutropius and the Latin lives in Cornelius Nepos might be read during the year in which the boys are working critically at Cæsar and Ovid. In the following year, when the boys are engaged on Sallust and Virgil, or some of the simpler orations of Cicero, all the more interesting portions of the eight books of the “Gallic War” might be cursorily read—the substance of those portions omitted being narrated by the master. While Livy, again, is being *studied*, Curtius’s “Life of Alexander the Great” might be read in the same way. While Horace is being critically and exactly studied, much of Ovid might be cursorily read. I would also encourage, for cursive and private reading, editions with the Latin or Greek on one side and the English on the other. In short, every means should be taken to make the boy familiar with a large *mass* of the language and literature which he is studying.

It is scarcely necessary to say under this rule that when a new book, say the twenty-second book of Livy, or a book of Tacitus, is begun, it is necessary to give wholeness and fulness and unity to a boy’s conceptions, if you are to engage his rational interest. Therefore, give him an account (with a good map before him)¹ of

¹ I know well, too well, the petty objections which a certain class of dead-alive teacher (always a ‘practical’ man) makes to every rational suggestion. At this point the dull man will of course say I have not got maps in my school. The answer is, ‘Make them; chalk is cheap.’

the history of Rome or Greece, dwelling on the great events that happened prior to the date at which they begin to read. Let them know also about Livy and Tacitus, and lead them to take a living interest in their writings, not as so many word-puzzles constructed two thousand years ago for schoolboys, with a view to determine who is, or who is not, to be head boy of a class on a certain day in the nineteenth century. Ample introductions, more than once repeated, to the books read critically, will be the certain means of interesting boys, if anything will, in the Latin language through its literature and history. For the teacher, too, it is valuable: it connects him through the humanities with the hearts and intellects of his pupils, and establishes his moral influence. If Latin be not taught in this large spirit, even that admirable tongue, with all its great educative advantages, will not permanently hold its own against the intrusion of science teaching accompanied by modern languages.

By the end of the fourth year your boys, if taught in accordance with the above suggestions, will have read, with much more exactness and thoroughness, all the usual material, they will have written or spoken a hundred Latin translations and Latin prose exercises for one now written, have thoroughly worked out the English bearing of the Latin tongue, and in the course of this have constructed their own syntactical grammar and idiom book: nay, over and above, they will have read cursively, or with the help of translations, the whole of Eutropius, of Cornelius Nepos, of Cæsar's "Gallic War," (the passages omitted being orally related) and all the

more interesting legends of Ovid's "Metamorphoses;" and, although they may have read only one book of the "Æneid" critically, you, the master, will have found time to read to them the whole of some good poetical translation. Compare this with the miserable scraps and disconnected fragments which at present constitute the Latin diet of boys. And yet the men who from day to day give these scraps and word-puzzles tell you that they do so in the name of the Humanities!

You see, then, that while I advocate much more verbal thoroughness and much more Latin composition than is at present practised, in the interests at once of discipline and acquisition, I also advocate much more looseness. The mode of procedure suggested is more intensive, and at the same time more extensive. It is scarcely necessary to point out how the exact and critical, as well as more extensive, reading of Latin gives opportunities for complying with the requirements involved in our third reason for studying Latin—the analysis of the shades of meaning between words.

Doubtless, those of you who have already taught Latin will say that the carrying out of this system of constant writing, and of Latin composition, would be extremely difficult with a class exceeding thirty-five, or composed of boys at different stages of progress. To which the answer is, that classes should not be composed of more than thirty-five, and that they should not be at different stages of progress.

If I hold that all this can be done to introduce boys into the life and spirit and genius of the Roman people, by the end of their fourth year in Latin, presuming that they begin in their twelfth or thirteenth year,

I need scarcely say that I should expect much more when the study of Latin is prolonged two years beyond this.

The exercises in the making of Latin should now be more varied. Retroversion should still be practised, but the boys should also be required to reproduce the *substance* of several chapters of the Latin author they are reading; and to prevent too much reliance on the book, these exercises should be done as much as possible in school.

By following the procedure which I have above indicated, we associate the study of a language with the realities and humanities of which all literary language is the vehicle, and bring ourselves into accord with our eighth as well as our ninth reason for teaching Latin. In continuing our course of instruction further, we follow the same method, and are led into a still higher sphere of the humanities, encountering our eighth reason for teaching Latin, which yields us a rule of method, as the other reasons do: viz.

14. *So instruct in more advanced Latin as to cultivate the æsthetic and art perceptions of your pupils.*

You read Horace and Virgil and Livy, we may assume, and require written translations, if not of the whole lesson read, of a part of it, daily, and maintain your daily exercises in Latin composition, oral and written, on the basis of the passages read. You also continue your cursive reading, and encourage the boys to continue it at home with the help of translations. But this is not enough. When you have read an eloquent passage in Cicero, or a fine passage in Virgil or

Horace, you should ask your boys to note its eloquence or its beauty. Their attention should be directed to the art with which the thought is expressed. And what is literary art? It is the adequate expression of an idea—neither more nor less than adequate—in language worthy of the idea and controlled by the feeling of the beautiful. And the beautiful, whatever else it may be, is severe, is chaste, is self-controlled, balanced like a Greek statue; and it is all this because it is simplicity and harmony. State the idea in your own or ask them to do it in their words, and then point out how nobly, and yet with what chaste simplicity or eloquent rhythm, the orator or poet has given expression to what in their limited utterance is mean enough. The boys should continue, of course, to learn the finer pieces of poetry by heart.

Then, when you have read a piece of Horace or Virgil, pronounce to them, with fit elocution, the best poetical translations in our own tongue. Dryden, Congreve, Martin, will, as a matter of course, be in the library and schoolroom of every classical teacher who is not a mere gerund-grinder. I would almost go so far as to say that no man ever became fully aware *for the first time* of the beauty, the so-called “classical” flavour of any piece of Latin or Greek except through a good translation. If he is an expert, he may doubtless by the time he is five-and-twenty make this for himself; but what has this got to do with schools and 999 out of 1000 of Latin and Greek pupils? If you want a boy of 17 or 18 to feel the *Greek* of the Hippolytus, for example, he must read with you Fitzgerald’s translation. He will certainly not discover it by the help

of the dictionary. It is at this stage that parallel passages are in place.

In home exercises, *elegant* English renderings will now be encouraged, and much, very much, educational value attached to them.

At the same time, do not forget at this stage to deepen and broaden the pupil's knowledge of the history and life of Rome. Every lesson in Latin is a starting-point for all that it suggests of Roman civilization. Read to him translations of the best passages in the Livian History; present to his eyes maps of the geography of the ancient world; exhibit photographs of Rome, of its great buildings, of its works of art. The room should be adorned with casts from the British Museum. The whole atmosphere should be classical. Remember, too, that in the most brilliant period of Roman literature with which you are now dealing, it was Greece which was the mother of Roman arts. You are now on Grecian soil, and as boys have by this time begun Greek, and made some way in it, you can improve on the Roman lesson.

A boy who, after six years in Latin begun at the age of about twelve, to which he has given an average of eight school hours per week, has not, either in the original tongue, critically or cursively, or by means of translations, read the whole of Cæsar's "Gallic War," Cornelius Nepos, Sallust, Virgil, Horace, seven or eight orations of Cicero, all the best books of Livy, all Tacitus, all that is best in the "Tristia," "Epistolæ ex Ponto," and "Metamorphoses" of Ovid, and two or three plays of Plautus and Terence, and a selection from Catullus, Tibullus, Martial and Lucretius, has not, in my opinion,

been taught in the best possible way. And need I add that the master who is incompetent to extract from Latin study all its historical teaching and all its æsthetic and moral culture, as well as its logical discipline, is not a true builder of the Temple of Education, but a mere hodman—a carrier of bricks and mortar, out of which others are to rear the stately and beautiful edifice, if it is to be reared at all?

I think that the application of any one of the above rules of method will touch the intelligence and evoke the interest of boys: much more all of them taken together. Do not be afraid to see your boys happy and interested in their work. There is absolutely no reason in the nature of things why the schoolroom should be regarded by a boy as part of “that estate of sin and misery whereinto men fell” through Adam.

NOTE.—As to Latin verse-writing, I presume that as an universally prescribed exercise, and consequent engine of immorality, it is now gone out. But I cannot agree with those who wholly condemn it. For the highest stages of progress, for which alone, like elegant prose, it is suited, it does much, if pursued in moderation, to enable a youth to realize the genius of the ancients and to appreciate literary form.

GREEK AND MODERN TONGUES.

I might now go on to deal with Greek, but I should simply have to repeat what I have said about Latin. The only warning to be given is, that the “old” out of which Greek instruction grows is Latin. To bother

boys, for example, with Greek syntax rules which are the same as those in Latin, is palpably absurd. It is differences and contrasts the teacher has now to bring out.

I would also say that Epic and Ionic dialects should not be touched by the boy (still less learned in the grammar) until an Attic foundation has been securely laid. By that time the great mass of the boys will be gone from school. Why teach Greek at all to boys who cannot prosecute it beyond Anab. B. I.? One would think that many classical masters had never heard of English or French or German or Physical Geography, or Elementary Science or History? And if you do teach Greek, is it not shameful that boys of 17, who leave school without proceeding to the university, have not read with you the whole of the Iliad and Odyssey, and the whole of the Anabasis and of Arrian, and half-a-dozen Greek dramas (in English of course) in supplement to their Greek reading?

In modern languages the rules of method are the same as in Latin, and, for that matter, the same as in English—always, of course, *mutatis mutandis*. Substitute the word French for Latin, and the rules are manifestly the same. The chief point of difference in modern tongues is, that as we have to do with *living* speech, the ear should be from the first cultivated without the help of the eye, and that what in Latin is oral composition should, in German and French, take the form of elementary conversation—chiefly based on the lesson of the day. I cannot, however, pass from this subject—one of growing importance—without expressing my surprise

that any master or parent should expect boys to get a thorough knowledge of French or German with less instruction than five hours a week. Here too as in Latin and Greek I would read translations. As soon as the pupils had got as far as the requirements of the university local examinations, Molière, &c., might be read to them in English as a foretaste of the French.

Conclusion.

My object in this brief course of lectures has been to demonstrate that Language must always be the governing subject in all education worthy of the name.

I have endeavoured to show that, properly taught, it provides real nutrition for the mind, without which it cannot live; it provides a vehicle, ever growing with the growth of mind, for the expression of the inner life, without which definite expression the deeper emotions and the spiritual suggestions of our complex nature, are like the clouds on a windy sky, ever changing their fleeting forms, and finally vanishing altogether. Only when shaped into words do these feelings and emotions get for themselves a body, and become to us a permanent possession. They then react upon our lives, and are the steps to higher things. Thus it is that language, as a concrete subject, feeds, and by feeding makes the evolution of mind in us possible. Again, language as a real and concrete subject not only feeds, but, if it is understood, it *trains*: it trains the processes of intelligence without strain or effort, and whether

a boy will or not. Further, language, as a formal or abstract subject, *disciplines*; and I have endeavoured to point out the distinction between training and discipline with a view to your seeing that, while, without grammar, the study of language, as vehicle of thought and feeling, trains, with grammar, it also disciplines: thus its claims as an educational instrument become irresistible.

But not only does language feed, train, and discipline: it also at all stages, if properly taught, cultivates in us the beautiful and ideal through the forms of literature—as compared with which all other forms of art are of secondary and only ancillary importance. It is possible—as you, I hope, now see—to teach literature, though it may be undesirable to examine on it. An external examination, though, in most subjects, inevitable in these days, can never be allowed to tarnish and degrade those more delicate instruments of education which have to do with the spiritual in any form, whether it be literature or religion. It is death to them.

In speaking of the Method which is to be followed in teaching language if it is to be an educational instrument, I have given you rules, but I have not sought, I hope, to dwell on these unduly. Enough has been done, however, to show how the teacher may apply the rules for himself. But he must first cast them aside as *rules*, and work from within. Let him realize fully, and by much thought, the aim, the purpose, the idea of his daily work. Let him understand that he is using language in its various aspects in order to

enrich and form, as well as to inform, the minds committed to him, and he will quickly find a method of procedure, which may or may not embrace all the rules of method which another may advocate, but which, though occasionally erring, will yet be better than any system imposed on him from without, because it will be a living, and not a mechanical, system. "The transmission of life from the living through the living to the living is the highest definition of education¹." Method is a good servant but a bad master. In a teacher, however, as in men of every other occupation and profession, a man's originality is of little worth until he has first learned all that can be taught him; but when he has once learned this, let him then live his own professional life freely, for "it is the letter that killeth, but the spirit giveth life."

My purpose in these lectures, I need hardly say, has not been to attack science-teaching. On the contrary, there ought to be found in every school a graduated and organized system of realistic teaching from the infant-school to the gates of the university—the object-lesson being in this department the key to all method. We do not need to be afraid of as much encyclopædism as will place an educated youth in a rational attitude to nature. What God has thought it worth His while to make, is probably worthy of man's attention without derogating from his dignity, or insinuating an insult to Greek. Still, the centre round which all education of a man must revolve is, in my

¹ Thring, p. 27.

opinion, a humanistic centre, and I have, therefore, in these lectures ventured to restate the case for language, and say a Word for Words.

Many things which I have suggested will seem small and trivial to some masters, but Quintilian says that he is not a good teacher to whom anything in education seems small: in truth, are not the very greatest things made out of a large number of small ones, by which alone they become possible, as the physical universe is made up of atoms? And what we educators aim at is a very big thing in its result, for "in very deed, in the end," as excellent Ascham simply says, "the good or ill bringing up of children doth as much serve to the good or ill-service of God, our Prince, and our whole country, as any one thing doth beside."

APPENDIX.

METHOD : OR THE RULES OF THE ART OF INSTRUCTION.

(Deduced from *Psychology as Science of Education*.)

I. FOLLOW THE ORDER OF MIND-GROWTH.

(1) The *general curriculum* of instruction is to be regulated by the order of mental growth. The Concrete first : the Abstract afterwards.

(2) Every subject of instruction must be graded so as to accord with the gradual and slow process of mind in grasping it.

Coroll.—(1) *The teaching of a subject must be step after step.*

(2) *Step by step, i.e. a short step at a time. Education is a slow process: 'without rest, but without haste' is the Teacher's motto.*

[NOTE.—This Rule requires that the teacher should mark out carefully how much of a subject he means to teach in a year, a month, a week, and a day: and that he (generally) restrict himself by his own limitations.]

II. FOLLOW THE ANALYTICO-SYNTHETIC WAY: for every subject should be taught in accordance with the *way* or *process* by which the mind grows in knowledge.

(1) Mind grows by raising existing vague attainments into clear and distinct percepts and concepts. The teacher, accordingly, must aim at making the crude contents of the pupil's mind clear and distinct.

(2) Teach one thing on the basis of another : for the mind advances to new knowledge on the basis of what it already knows.

Knowledge is an organic and dynamic growth, not a mechanical one.

(3) All knowledge, as it is acquired, must be exact, if it is to afford a sound basis for further organic growth.

Coroll.—Dwell long over the elements of a subject.

(4) Teach percepts as percepts, concepts as concepts, generalizations as generalizations, and reasonings as reasonings. Carry the mind through these various steps in the acquisition of a subject in so far as the subject admits of this being done. For the mind truly grows in knowledge first through percepts; then through concepts; then through generalizations; and then through reasonings (inductive and deductive), and causal perceptions.

(5) In all subjects confine your teaching to the leading outlines in the first instance. For the mind grows in knowledge of a subject by apprehending the salient or prominent features first, and then proceeding to detail.

Coroll.—Proceed from the general to the detailed, and from the simple to the complex.

III. EVOKE THE WILL. For the Mind acquires knowledge not by *receiving* it but by *taking* it through an act of Will.

The pupil should be so taught as to instruct himself:—the master being only the guide, co-operator, and remover of obstructions.

[NOTE.—This mode of procedure gives a sense of power and self-achieved progress to the pupil which are stimulating in the highest degree.]

IV. PRESENT TO SENSE. For the mind is dependent on the outer and inner sense for the primary material of its knowledge.

Coroll.—Appeal to every sense, wherever practicable, in the teaching of every subject.

V. EXERCISE THE MEMORY. For memory is a condition of the growth of knowledge and of mind.

Coroll.—Revise and re-revise lessons, and exercise the memory in the repetition of things worth remembering. [Repetitio mater studiorum.]

VI. CULTIVATE THE IMAGINATION. All that we acquire is reproduced through the imagination; and thereby impressed on the mind and used to create fresh combinations.

VII. ASSOCIATE TEACHINGS. For the mind grows in knowledge by associating one thing with another.

Coroll.—*Support and enrich the teaching of a subject with as many natural and relevant associations as possible.*

[NOTE.—This aids memory and gives breadth and elasticity of mind.]

VIII. PRESENT A GOOD MODEL. For the mind grows in knowledge largely by imitation, especially in its earlier stages.

IX. USE WHAT IS LEARNED. For the purpose of all knowledge is the regulation of life; *i.e.* Conduct (Action).

Coroll.—(1) *Turn everything to use from day to day as you teach it.* (2) *Teach nothing that is useless.* (3) *Connect what is taught with the ordinary life of the pupils.*

[NOTE.—The first test of knowledge is the power of reproducing it; the second and higher test, the power of using or applying it.]

WORKS BY PROFESSOR S. S. LAURIE.

METAPHYSICA NOVA ET VETUSTA: A Return to

Dualism. By SCOTUS NOVANTICUS. (Professor S. S. LAURIE.)
200 pp., 8vo., Cloth, 6s.

"I congratulate you very sincerely on the production of this remarkable little book. Its results are among the best in philosophy; at the same time that your deduction of them from the simple act of percipience is at once original and happy."—*From Dr Hutchison Stirling.*

"The book is an analysis of Perception independently undertaken, but with full knowledge of, and reference to, the Kantian investigation. . . . The whole is worked out with much sureness of touch and with real philosophical insight. The author's knowledge and use of German thought is flavoured by a certain sturdy Scotch independence as well as by an infusion of Scotch caution. . . . The book makes the impression of having been written by one who has held himself at some distance from the philosophical schools, and who has embodied in his work the results of his mature thought. . . . Relativity (with the author) is something quite different from Relatedness. . . . What is said by the author is said with admirable clearness."—*From "Mind,"* October, 1884.

"... As a connected reasoned body of doctrines, the explanation offered by 'Scotus Novanticus' constitutes a new philosophical theory. . . . By the help of this versatile will-force, the writer endeavours to solve the great problems of philosophy. . . . If the reasonings and conclusions are not always satisfactory, the book will still be interesting to the readers of philosophy on account of the light it throws on several important points of speculative inquiry, and also for the thoroughness with which the doctrines are developed and carried out."—*From "The Scotsman."*

"The anonymous work 'Metaphysica Nova et Vetusta,' by 'Scotus Novanticus,' well deserves the careful attention of all who can appreciate a sustained piece of reasoning. . . . The book displays much maturity of thought throughout, and the author, whoever he is, possesses a complete grasp of philosophical distinctions. . . . Though he works out his theory forcibly in his own way, he has evidently been largely influenced by Kant and the post-Kantian Idealists, particularly perhaps by Fichte. . . . It may be described as a succinct but comprehensive sketch of a metaphysical psychology."—*From "The Contemporary Review."*

"... In the instance before us, while the subject handled is a large one, the treatment it receives (notwithstanding the brevity of the book) is wonderfully full. 'Scotus Novanticus' wastes none of his space in rhetorical verbiage nor in wordy excursions into the picturesque fields adjoining his subject proper, but confines himself strictly to the province within which it lies. His style is terse yet lucid, and his book, though hard reading, as it is almost bound to be from its nature as from its succinctness, never fails to be interesting. . . . In this little work the anonymous author attempts nothing less than to trace the genesis and history of our knowledge—our knowledge of the outer world as well as of the workings of mind itself. . . . It would be impossible for us here to give anything like a full and explicit account of the contribution which is here offered. 'Scotus Novanticus' wastes no words, and his treatise reads like a mathematical demonstration. . . . The work will well repay a careful study, and is a valuable contribution to the subject with which it deals. We heartily commend it to students of Philosophy whether they be materialists or not."—*From "The Scottish (Quarterly) Review."*

"While, as we shall afterwards point out, we consider this work a failure as an argument for Dualism, we cannot help congratulating the author on the production of a work so distinguished by subtle analysis and philosophic power. . . . We say his Dualism is illogical, because in no work have we seen the activities of the mind more clearly exhibited or their necessity for the constitution of knowledge more convincingly argued. More than this, he has freed himself from the paralogsms which strangled Kant when dealing with such notions as Being, Causality, and the Absolute. . . . It only remains to add that the style is clear, terse and vigorous."—*From "The Glasgow Herald."*

"This is the work of a powerful and original thinker."—*From "The Modern Review,"* October, 1884.

"... Professor Laurie's ingenious and original little book. . . . Comprehensive treatise. . . . it abounds in admirable expositions and acute criticisms: and especially indicates a clear insight founded upon accurate knowledge into the insufficiency of the empirical psychology as a base of metaphysical philosophy."—*From a "Study of Religion,"* by Dr James Martineau, 1888.

"Elle [la Métaphysique] a attiré l'attention spéciale des critiques par la finesse des analyses, la profondeur des deductions et la rigueur, un peu tendue, de la méthode dialectique."—*From La Revue Philosophique* (Feb. 1890).

ETHICA, OR THE ETHICS OF REASON. By
SCOTUS NOVANTICUS, Author of "Metaphysica Nova et Vetusta."

"About twelve months ago the author of this volume published a work entitled 'Metaphysica Nova et Vetusta: a return to Dualism,' in which he advanced a notable theory regarding the origin and nature of human knowledge. . . .

"In the 'Ethics of Reason' the direct influence of Kant and Hegel is especially evident; still these old elements of doctrine, as well as the terminology, are here used in an independent way by a writer who elaborates a theory marked by distinctive features. . . .

"To understand fully the doctrines thus propounded by 'Scotus Novanticus,' his reasonings must be studied in his own expositions, and as he has reasoned them out and connected the different parts into a system. All that we can say is that the various branches of the subject are unfolded with ability and ample knowledge of existing moral theories. . . .

"The work is the production of an original and profound thinker who is well aware of the difficulties of his thesis. The argument is managed with skill and dialectic power. The treatise is well entitled to the attention of students of Philosophy."—From "*The Scotsman*."

The 'Ethica' repeats the characteristics of the 'Metaphysica,' and is an equally noteworthy contribution to the determination of ultimate philosophical positions. The book is not controversial in character, and is as sparing as its predecessor in the specific allusions to other writers; but we are able to feel that the abstention is advised, and that the author's theory has been elaborated in full view of modern discussions. As he proceeds on his own way, doctrines receive their correction, amplification, or *quietus*, though their authors are not referred to. . . .

"Enough has perhaps been said to prove that the argument deserves to be studied by all who aim at clear thinking on ethical questions."—From "*Mind*," October, 1885.

"As we expected, the acute and logical author of 'Metaphysica Nova et Vetusta' has followed up that work with another, in which his leading principles are applied in the field of ethics. Here, as in his former work, he is very close and cogent, seeming to allow himself any of the easy and rhetorical illustrations with which some writers in philosophy are prone to make up their chapters. Whatever may be said of his ideas, his style, it will be admitted, is one that is to be commended alike for its directness, simplicity, and serviceableness. We have read the book with an increasing conviction of the author's originality and power, and of the benefit that his books may confer, even in this regard, on philosophical students. So carefully is his main argument drawn out that we cannot find space to outline it here, but must content ourselves with indicating one or two of his salient positions. . . .

"The author's application of his principles to the development of the Altruistic Emotions, to Law, and Justice is admirably consistent and suggestive; though, of course, in the process he has to deal somewhat severely with the definitions of the moral sense, the moral faculty, and conscience, which have been given by not a few writers on philosophy, ethics, and theology. Many of Kant's positions are incisively criticized, and *lacunæ*, as the author conceives, supplied. As a criticism of ethical systems, no less than as a piece of dialectic, and a positive contribution to ethical science, it is suggestive and thorough. We can cordially commend the book. It will raise questions no doubt, and answers will be forthcoming on various points; but the questioners would do well to take a hint from the author in the style of answering them."—From "*The British Quarterly Review*."

"Instead of the psychological method of inquiry formerly so much in fashion in the treatment of ethics, we have here a method which is transcendental in character. . . .

"Here, as indeed throughout the volume, 'Scotus Novanticus' shows how ably he can conduct a process of reasoning throughout its various stages, avoiding every temptation to depart from the definite line of argument which he has marked out for himself. . . .

"This is an exceedingly able work. It contains much forcible writing, and shows the author to possess a singular power of sustained thought. We admire the way in which he keeps himself free from entanglement in view of side issues, and at the same time is able to indicate their bearings on the main theme. For the expression of abstract thinking the style could hardly be better. It is direct, and hence forcible, and, though using the language of philosophy, is free from unnecessary technicalities."—From "*The Glasgow Herald*," April 10, 1885.

Notices of the Press.

"The author's mode of working out his thought may seem to symbolize his ethical theory itself. The sense of effort that is a part of all moral action ends, as he shows, in a sense of harmony. Now 'Scotus Novanticus' requires from his readers a distinct intellectual effort in order to grasp his thought; but if they are willing to make this effort, they are really rewarded by having in their minds an idea of a coherent system which has many features of originality, and which, regarded as a whole, produces (whether we agree with it or not) that sense of power to contemplate the world and action from a general point of view which is characteristic of the philosophic attitude as distinguished from the attitude of science and common sense."—From *"The Westminster Review."*

"This volume is characterized, we need hardly say, by all the excellent qualities that distinguished our author's previous work. . . . 'Scotus Novanticus' is a skilful and patient analyst of the phenomena of mind, and writes in a style that conveys very clearly what he wishes to express. It is a case of clear thought mirroring itself in clear language. . . . We remarked in regard to his 'Metaphysica' that it read like a mathematical demonstration: we have the same to say of this. 'Scotus Novanticus' has evidently a wholesome horror of 'padding.' His argument is about as condensed as it could well be. Then he is so careful in the use of his terms that we run a risk of misleading our readers by employing them without also giving his precise definitions of them. We refer our readers, therefore, to the work itself. It will amply repay careful study, and only by careful study can the argument be fully appreciated. . . . 'Ethica' is a careful study, and a valuable contribution to ethical science."—From *"The Scottish (Quarterly) Review."*

"The present treatise contains a very close discussion of the chief points in debate between the different schools of moralists; and the author seems, in my judgment, to be remarkably successful in harmonizing the elements of truth in each. . . . It is not possible here to do more than single out a few points from a book which rewards a careful study."—From *"The Contemporary Review."*

ON THE "METAPHYSICA" AND "ETHICA" TOGETHER.

"There is nothing absolutely new in [Dr Martineau's] doctrine [as to necessity of conflict, &c.]. . . . It has been admirably expounded in a recent volume of great force of thought and scientific precision of analysis, under the title of 'Ethica, or the Ethics of Reason.' This volume bears to be by 'Scotus Novanticus,' author of a preceding volume entitled 'Metaphysica Nova et Vetusta.' Both volumes are marked by much vigour and lucidity, grasp of philosophic distinctions, and capacity of following and combining threads of thought to their end. . . . We have pleasure in recommending them to the attention of all students of Philosophy."—From *"The Edinburgh Review."*

"Das erste dieser beiden eng zusammengehörigen Bücher desselben ungenannten Verf. (des Prof. S. S. Laurie) lässt sich als eine Phenomenologie des Geistes behufs der Constituirung einer erkenntnisstheoretischen Metaphysik bezeichnen, die von Kantischen, streng rationalistischen Gesichtspunkten ausgehend, sich von da mit Hülfe weiterer an Fichte und Hegel erinnernden Elemente zu einer vollständigen, eigenthümlichen Ansicht der Sache erhebt."

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